

*Am. and Can.* NEW ZEALAND EDITION

# His Master's Voice

## RECORDS

1930







# **'His Master's Voice'**

## **CATALOGUE of RECORDS**

1930 EDITION

Containing all records issued up to and including  
March, 1930

### **INDEX OF MAIN SECTIONS OF THE CATALOGUE**

	Page
Prices of Records .. .. .	ii.
Educational Books .. .. .	iii.
Foreword .. .. .	iv.
Celebrity Records .. .. .	3
Vocal Section .. .. .	57
Songs of Various Nations .. .. .	73
Choral Records .. .. .	74
Instrumental Section .. .. .	79
Orchestras .. .. .	89
Light Orchestras .. .. .	96
Dance Orchestras .. .. .	99
Bands .. .. .	106
Talking .. .. .	109
Nursery Records .. .. .	111
Miscellaneous .. .. .	113
Humorous .. .. .	113
Operas .. .. .	119
Gilbert and Sullivan Operas .. .. .	139
Opera Sets .. .. .	145
Operas in English .. .. .	153
Melody Lectures .. .. .	198
Musical Comedies .. .. .	154
Theme Songs .. .. .	160
Composers .. .. .	167
French Language Records .. .. .	192
Library of Complete Operas .. .. .	195
Educational Records .. .. .	198
Historical List .. .. .	201
Instruments and Accessories .. .. .	225
General Index .. .. .	233



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# EDUCATIONAL BOOKS

*Published by The Gramophone Company, Ltd., and  
obtainable from all "His Master's Voice" accredited dealers.*

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Notes on the reasons for the use of and the care and handling of the Gramophone in school and class. Schemes of appreciation work, hints and warnings.

IV. SCHUBERT (1797-1828). By A. ROBERTSON, A.R.A.M., & P. LATHAM, M.A.

The Man and the Composer. 32 pages of useful information written with the object of helping teachers formulate ideas for presenting Schubert's music. Full annotations of Schubert works released on "His Master's Voice" records. Special Catalogue of Educational Records together with the above booklets will be gladly sent post free on request.

**"HIS MASTER'S VOICE" (N.Z.) LTD.**

**BOX 108, WELLINGTON, N.Z.**

# FOREWORD

The general simplification of the 1929 catalogue met with general approval. This year further improvements will be noted. All dance titles will now be found in the general index, and we have also added a new section for Theme Songs of Motion Talkie Pictures.

Any title will be found in the general index at the end of the catalogue. A reference to the indicated page will give the necessary information about the artist or coupling.

## SECTIONS

All items are grouped in separate sections, so that anyone interested in vocal numbers, for instance will find all singers under the vocal section. The same applies to instrumental, choral and band records. An index to the main sections of the catalogue will be found on page i.

## OPERAS

In the "Opera" section (page 119) all operas are indexed in alphabetical order. Operatic items are placed in order in which they are sung in the opera. To find the coupling, look up under individual artist.

## OPERA SETS

Detailed description of grand opera sets issued in complete form will be found in this section on page 143.

## OPERAS IN ENGLISH

"Hugh the Drover" and "The Beggar's Opera" are listed in this section on page 153-4. Two other operas in English, "Mme. Butterfly" and "Merrie England" are listed under "Opera Sets." Pages 150-1.

## COMPOSERS

For the convenience of those who are interested in the works of great musicians, all musical works of important composers, with the exception of operas and light music, will be found grouped in alphabetical order under the composers' names on pages 157-177.

## ORATORIOS

Oratorios are listed under the names of Handel and Mendelssohn in the "Composers" section.

## COMIC OPERAS

Excerpts from comic operas and musical comedies will be found under the section "Musical Comedies" on page 154.

## THEME SONGS

A useful reference list will be found on pages 160-166 of all Talkie Theme Songs.

## Dance Records

Titles of dance music are listed in the general index.

## Historical List

Records of historical interest are on pages 201-224.

## CROSS-INDEXING

The idea of cross-indexing is to give more than one opportunity of tracing a record, of which partial particulars only are known, and this work has been carried out as completely as possible, having regard to the necessity of keeping the catalogue within reasonable limits.

**DA107 Because (*D'Hardelot*)—By Caruso**

This record appears as above in the General Alphabetical Index, as well as under Caruso in the Celebrity Section, but the coupling will only be found under the Artist's name.



### RED LABEL SECTION

A special section of the Catalogue is devoted to records by International Celebrity Artists, and in this section will be found all their records grouped under each artist's name, together with, in the majority of cases, a biographical note.

### ACCOMPANI- MENTS

The majority of "His Master's Voice" Records (vocal, operatic, duets, trios, etc.) are made with orchestral accompaniments. The exceptions are most of the violin solos, many ballads which call for pianoforte accompaniment, and unaccompanied concerted singing.

### EDUCATIONAL

So great has been the development in this section of our activities that it has been found necessary to issue separately a Special Educational Catalogue. This contains particulars of some hundreds of records, and can be obtained from any accredited dealer in "His Master's Voice" products, or from His Master's Voice (N.Z.) Ltd., Box 108, Wellington.

### MELODY LECTURES

Nine new electrical Recordings are now available. See pages 198 and 199.

### "OPERA AT HOME."

The stories of operas and the records are given, together with much little-known information, in the new and enlarged illustrated library edition of our publication "Opera at Home," Price 7/6 net, from all "His Master's Voice" accredited dealers. This is a work that every opera-lover should possess.

### 78 Revolutions per minute.

"His Master's Voice" records are made to play at a speed of 78 revolutions per minute, and no departure should be made from this rule unless a special speed is marked after the record in the Catalogue. Correct speed governs pitch, tone and tempo, and only by paying close attention to this point can you ensure that you are hearing the actual tones **as they were recorded.** Turntables should be tested for speed from time to time. "His Master's Voice" Instantaneous Speed Tester shows whether your motor is running correctly.

### REPRODUCING POINTS.

To obtain the best results and to prolong the life of "His Master's Voice" Records, only "His Master's Voice" needles—Steel, Fibre or "Tungstyle" should be used. Great care should be used in placing the needle on the record. The turntable should be set revolving, and when it has attained **playing speed** the needle point should be placed **gently** on the outside polished rim of the record, and then slowly pushed into the first of the playing grooves. Under no circumstances should the needle be put directly on to the record itself.

### CARE OF INSTRUMENTS.

A Gramophone, like any other mechanism, requires care and occasional adjustment. The running parts of the motor should be oiled from time to time. The sound box may also need occasional rectification, but this is a matter which, as a rule, should be placed in the hands of an accredited "His Master's Voice" dealer. Another important point to remember is that a gramophone should on no account be kept in a damp room, while extremes of temperature should also be avoided.

### SUGGESTIONS.

The Editor wishes to thank numerous friends for their helpful suggestions arising out of the previous Editions, many of which have been incorporated in the present issue. Corrections or suggestions for the further improvement of the next edition will be gladly received by the Catalogue Editor, Advertising Department, The Gramophone Company, Ltd., 163 Pitt Street, Sydney.

# Artists—Celebrity Section

	Page		Page
Alda, Frances ( <i>Soprano</i> ) .. .. .	3	Knapfer, Paul ( <i>Bass</i> ) .. .. .	34
Amato, Pasquale ( <i>Baritone</i> ) .. .. .	3	Kreisler, Fritz ( <i>Violinist</i> ) .. .. .	34
Anseau, Fernand ( <i>Tenor</i> ) .. .. .	3	Kreisler, Hugo (' <i>Cellist</i> ') .. .. .	36
		Kubelik, Jan ( <i>Violinist</i> ) .. .. .	36
Backhaus, Wilhelm ( <i>Pianist</i> ) .. .. .	4	Kurz, Selma ( <i>Soprano</i> ) .. .. .	36
Barrymore, John ( <i>Tenor</i> ) .. .. .	5	Landowska, Wanda ( <i>Harpsichord</i> ) .. .. .	36
Battistini, Mattia ( <i>Baritone</i> ) .. .. .	5	Lashanska, Hulda ( <i>Soprano</i> ) .. .. .	37
Bauer, Harold ( <i>Pianist</i> ) .. .. .	6	Lewis, Mary ( <i>Soprano</i> ) .. .. .	37
Bonninsegna, Celestina ( <i>Dramatic Soprano</i> ) .. .. .	6	Ljungberg, Gota ( <i>Soprano</i> ) .. .. .	37
Bori, Lucrezia ( <i>Soprano</i> ) .. .. .	6	Lunn, Louise, Kirkby ( <i>Contralto</i> ) .. .. .	37
Braslau, Sophie ( <i>Contralto</i> ) .. .. .	7	Marconi, Francesco ( <i>Tenor</i> ) .. .. .	38
Butt, Dame Clara ( <i>Contralto</i> ) .. .. .	7	Martinelli, Giovanni ( <i>Tenor</i> ) .. .. .	38
		McCormack, John ( <i>Tenor</i> ) .. .. .	39
Calve, Emma ( <i>Soprano</i> ) .. .. .	8	Melba, Dame Nellie ( <i>Soprano</i> ) .. .. .	42
Caruso, Enrico ( <i>Tenor</i> ) .. .. .	8	Menuhin, Yehudi ( <i>Violin</i> ) .. .. .	43
Casals, Pablo (' <i>Cellist</i> ') .. .. .	11	Michailova, Maria ( <i>Soprano</i> ) .. .. .	43
Casazza, Elvira ( <i>Contralto</i> ) .. .. .	12	Minghetti, Angelo ( <i>Tenor</i> ) .. .. .	43
Chaliapin, Th. I. ( <i>Baritone</i> ) .. .. .	12	Morini, Erika ( <i>Violinist</i> ) .. .. .	43
Chemet, Renee ( <i>Violinist</i> ) .. .. .	13		
Clement, Edmond ( <i>Tenor</i> ) .. .. .	14	New York Philharmonic Orchestra .. .. .	43
Cortot, Alfred ( <i>Pianist</i> ) .. .. .	14	Offers, Maartje ( <i>Contralto</i> ) .. .. .	44
Cortis, Antonio ( <i>Tenor</i> ) .. .. .	14	Onegin, Sigrid .. .. .	44
Crabbe, Armand ( <i>Baritone</i> ) .. .. .	15		
Culp, Julia ( <i>Contralto</i> ) .. .. .	15	Paderewski, Ignace Jan ( <i>Pianist</i> ) .. .. .	44
		Paikin, Luella ( <i>Soprano</i> ) .. .. .	45
Dal Monte, Toti ( <i>Soprano</i> ) .. .. .	16	Pareto, Graziella ( <i>Soprano</i> ) .. .. .	45
D'Alvarez, Marguerite ( <i>Mezzo-Soprano</i> ) .. .. .	16	Patti, Adelina .. .. .	45
De Gogorza, Emilio ( <i>Baritone</i> ) .. .. .	16	Pertile, Aureliano ( <i>Tenor</i> ) .. .. .	45
De Luca, Giuseppe ( <i>Baritone</i> ) .. .. .	17	Pini-Corsi, Antonio ( <i>Baritone</i> ) .. .. .	45
De Lucia, Fernando ( <i>Tenor</i> ) .. .. .	17	Pinza, Ezio ( <i>Bass</i> ) .. .. .	46
De' Muro, Bernardo ( <i>Tenor</i> ) .. .. .	17	Philadelphia Symphony Orchestra .. .. .	46
De Pachmann, Vladimir ( <i>Pianist</i> ) .. .. .	18	Plancon, Pol ( <i>Bass</i> ) .. .. .	46
Destinn, Emmy ( <i>Soprano</i> ) .. .. .	18	Poli-Randacio, Tina ( <i>Soprano</i> ) .. .. .	47
		Ponselle, Rosa ( <i>Soprano</i> ) .. .. .	47
Eames, Emma ( <i>Soprano</i> ) .. .. .	19	Powell, Maud ( <i>Violinist</i> ) .. .. .	47
Edvina, Marie Louise ( <i>Soprano</i> ) .. .. .	19		
Elman, Mischa ( <i>Violinist</i> ) .. .. .	19	Rachmaninoff, Serge ( <i>Pianist</i> ) .. .. .	48
Elman String Quartet .. .. .	20	Renaud, Maurice ( <i>Baritone</i> ) .. .. .	48
		Ruffo, Titta ( <i>Baritone</i> ) .. .. .	48
Farrar, Geraldine ( <i>Soprano</i> ) .. .. .	21	Saint-Saens, Camille ( <i>Composer-Pianist</i> ) .. .. .	49
Fleta, Michele ( <i>Tenor</i> ) .. .. .	22	Samaroff, Olga ( <i>Pianist</i> ) .. .. .	49
Flonzaley Quartet .. .. .	23	Sammarco, G. Mario ( <i>Baritone</i> ) .. .. .	49
Franci, Benvenuto ( <i>Baritone</i> ) .. .. .	23	Sarasate, Pablo de ( <i>Violinist-Composer</i> ) .. .. .	49
		Schipa, Tito ( <i>Lyric Tenor</i> ) .. .. .	50
Gabrilovitsch, Ossip ( <i>Pianist</i> ) .. .. .	24	Schumann, Elizabeth ( <i>Soprano</i> ) .. .. .	50
Gadski, Johanna ( <i>Soprano</i> ) .. .. .	24	Schumann-Heink, Ernestine ( <i>Contralto</i> ) .. .. .	50
Galli-Curci, Amelita ( <i>Soprano</i> ) .. .. .	24	Scotti, Antonio ( <i>Baritone</i> ) .. .. .	51
Galvany, Maria ( <i>Soprano</i> ) .. .. .	26	Sembrich, Marcella ( <i>Soprano</i> ) .. .. .	51
Gerhardt, Elena ( <i>Mezzo-Soprano</i> ) .. .. .	26	Sistine Choir .. .. .	52
Giannini, Dusolina ( <i>Soprano</i> ) .. .. .	26	Silva, Lemolino ( <i>Tenor</i> ) .. .. .	52
Gigli, Beniamino ( <i>Tenor</i> ) .. .. .	26	Slezak, Leo ( <i>Tenor</i> ) .. .. .	52
Gilbert, Charles ( <i>Baritone</i> ) .. .. .	27	Smirnoff, Dimitri Alexeievitch ( <i>Tenor</i> ) .. .. .	52
Gilly, Dinh ( <i>Baritone</i> ) .. .. .	27	Sobinoff, Leonid ( <i>Tenor</i> ) .. .. .	52
Gluck, Alma ( <i>Soprano</i> ) .. .. .	27	Spani, Hina ( <i>Soprano</i> ) .. .. .	52
Gordon, Jeanne ( <i>Contralto</i> ) .. .. .	29	Suggia, Guilhermina (' <i>Cellist</i> ') .. .. .	53
Granforte, Apollo ( <i>Baritone</i> ) .. .. .	29		
Grieg, Edvard ( <i>Composer</i> ) .. .. .	29	Talley, Marion ( <i>Soprano</i> ) .. .. .	53
		Tamagno, Francesco ( <i>Tenor</i> ) .. .. .	53
Heifetz, Jascha ( <i>Violinist</i> ) .. .. .	29	Tetrazzini, Luisa ( <i>Soprano</i> ) .. .. .	53
Heldy, Fanny ( <i>Soprano</i> ) .. .. .	30	Thibaud, Jacques ( <i>Violinist</i> ) .. .. .	54
Hempel, Frieda ( <i>Soprano</i> ) .. .. .	30	Tibbett, Lawrence ( <i>Baritone</i> ) .. .. .	54
Hislop, Joseph ( <i>Tenor</i> ) .. .. .	31		
Homer, Louise ( <i>Contralto</i> ) .. .. .	32	Van Rooy, Anton ( <i>Baritone</i> ) .. .. .	55
Huguet, Giuseppina ( <i>Soprano</i> ) .. .. .	32	Werrenrath, Reinald ( <i>Baritone</i> ) .. .. .	55
		Whitehill, Clarence ( <i>Baritone</i> ) .. .. .	55
Jeritzta, Maria ( <i>Soprano</i> ) .. .. .	32	Williams, Evan ( <i>Tenor</i> ) .. .. .	55
Joachim, Joseph ( <i>Violinist</i> ) .. .. .	33	Zanelli, Renato ( <i>Baritone</i> ) .. .. .	56
Johnson, Edward ( <i>Tenor</i> ) .. .. .	33	Zenatello, Giovanni ( <i>Tenor</i> ) .. .. .	56
Journet, Marcel ( <i>Bass</i> ) .. .. .	33	Zimbalist, Efrem ( <i>Violinist</i> ) .. .. .	56



## VOCAL ARTISTS

### Plum and Black Labels

	Page
Abbott, Bessie ..	57
Ackland, Essie ..	57
Allen, Percival ..	57
Andersen, Ivar ..	57
Anderson, Marion ..	57
Anderson, William ..	57
Austral, Florence ..	57
Baker, Elsie ..	57
Baker, George ..	58
Barton & Carroll ..	58
Baselow, Pamela ..	58
Baur, Franklyn ..	58
Bennett, Mavis ..	58
Bockelmann, Rudolf ..	58
Bronsgeest, Cornelis ..	58
Brownlee, John ..	58
Buckman, Rosina ..	59
Burr, Henry ..	59
Butcher, Ernest ..	59
Carlton, Marguerite ..	59
Castles, Amy ..	59
Clark, Helen ..	59
Collier, Frederic ..	59
Coltham, Sydney ..	59
Coward, Noel ..	60
Crooks, Richard ..	60
Crawford, Mimi ..	60
Daniels, Bebe ..	60
Danieli, Elena ..	60
Davison, Crue ..	60
Davies, Lilian ..	60
Davies, Tudor ..	60
Dawson, Peter ..	61
Deearth, Harry ..	62
De Reszke Singers ..	62
Del Rio, Dolores ..	62
Demuth, Leopold ..	62
Downey, Morton ..	62
Duhan, Hans ..	63
Dunlop & Marsh ..	63
Egen, Austin ..	63
Eisdell, Hubert ..	63
English Singers, The ..	63
Essex, Violet ..	63
Falkner, Keith ..	63
Fancourt, Darrell ..	63
Farkoa, Maurice ..	63
Farrar, Harold ..	63
Gange, Fraser ..	64
Gerber, F. ..	64
Gerhardt, Elena ..	64
Gideon, Melville ..	64
Glynn, Walter ..	64
Goss, John and Vocal Quartet ..	65
Gowings, Leonard ..	65
Gresham Singers ..	65
Guilbert, Yvette ..	65
Gwynne, Robert ..	65
Hall, Garda ..	65
Halland, Edward ..	65
Hamlin, George ..	65
Harding, Evelyn ..	65
Harrison, Charles ..	65
Harrison, John ..	65
Hay, J. ..	66
Hayes, Grace ..	66
Heather, Alfred ..	66
Hemingway, Manuel ..	66
Hemming, Percy ..	66

	Page
Hemus, Percy ..	66
Herron, Bloss ..	66
Hilliard, Kathlyn ..	66
James, Lewis ..	66
Jones, Sarah ..	66
Jones, Bessie ..	66
King, Dennis ..	66
Kipnis, Alexander ..	67
Kline, Olive ..	67
Lambelet, Vivien ..	67
Leider, Frida ..	67
Lett, Phyllis ..	67
Lewis, Bertha ..	67
Ljungberg, Gota ..	67
Lloyd, Edward ..	67
Lough, Ernest ..	67
Macgregor, Alexander ..	67
Marshall, Eric ..	68
Marsh, Lucy ..	68
Megane, Leila ..	68
Melchior, Lauritz ..	68
Mentiplay, Catherine ..	68
Metaxa, George ..	68
Michael, William ..	68
Morton, Rachel ..	68
Mott, Charles ..	68
Mummery, Browning ..	69
Olczewska, Maria ..	69
Oldham, Derek ..	69
Oliver, Paul ..	69
O'More, Colin ..	69
Peerless Quartet ..	69
Pike, Ernest ..	70
Powell, Janet ..	70
Radford, Robert ..	70
Ranalow, Frederick ..	70
Renaud, Maurice ..	70
Rethberg, Elisabeth ..	70
Rice, Gladys ..	70
Robertson, Stewart ..	70
Robeson, Paul ..	70
Santley, Sir Charles ..	71
Scotney, Evelyn ..	71
Schoene, Lotte ..	71
Schorr, Friedrich ..	71
Shanks, Andrew ..	71
Shannon Quartet ..	71
Shaw, Elliott ..	71
Silver-Masked Tenor ..	71
Suddaby, Elsie ..	72
Swanson, Gloria ..	72
Thomson, Carolyn ..	72
Thornton, Edna ..	72
Torri, Rosina ..	72
Tree, Charles ..	72
Trinity Quartet ..	72
Turchetti, Maria ..	72
Turner, John ..	72
Valente, Alessandro ..	72
Velez, Lupe ..	73
Vocal Quartet ..	73
Werrenrath, Reinald ..	73
Widdop, Walter ..	73
Winn, Anona ..	73
Wood, Arthur ..	73

### CHOIRS.

Apollo Male Chorus ..	74
Assoc. Glee Clubs of America ..	74

	Page
Bach Cantata Club ..	74
Berlin Union of Teachers ..	74
Canterbury Cathedral Choir ..	75
Choir of the British National Opera Co. ..	75
Choir of H.M. Guards ..	75
Choir of St. Columba Church ..	75
Choir of Salisbury Cathedral ..	75
Choir of Temple Church ..	75
Chorus & Symph. Orch. ..	75
Chorus of Berlin Opera ..	75
Chorus of Covent Garden ..	75
Church Choir ..	76
Church of England Choir ..	76
Community Singing ..	76
Glasgow Orpheus Choir ..	76
Grand Opera Company ..	76
Grand Opera Chorus ..	76
H.M. Chapels Royal ..	76
Kibalachich Sym. Choir ..	76
La Scala, Milan ..	76
Lay Vicars, Westminster ..	77
Leeds Festival Choir ..	77
Light Opera Co. ..	77
Male Chorus ..	77
Macleod, Roderick, and Choir ..	77
Minstrels Male Voices ..	77
New College, Oxford ..	77
Philharmonic Choir ..	77
Royal Choral Society, ..	78
Russian State Choir ..	78
Russian Sym. Choir ..	78
Salon Group ..	78
Sistine Choir ..	78
St. John's College, Cambridge ..	78
St. Margaret, Westminster ..	78
St. Swithin's Choir ..	78
Three Choirs Festival ..	78
Trinity Choir ..	78
Victor Lt. Opera Co. ..	78
Victor Male Chorus ..	78
Victor Mixed Chorus ..	78
Victor Opera Company ..	79
Westminster Abbey ..	79
Westminster Cathedral ..	79
Westminster Central Hall Choir ..	79
York Minster ..	79

## INSTRUMENTAL

<b>Bagpipes—</b>	
Forsyth, Pipe Major H. ..	79
<b>Balalaika—</b>	
Kiriloff's Russian Bal. Orchestra ..	79
<b>Banjo—</b>	
De Pietro, M. ..	79
Grimshaw, Emile ..	79
Oakley, Oily ..	79

	Page
<b>Bells—</b>	
Bells o' Bournville ..	79
Borland & C. Chapman ..	79
Reitz, W. H. ..	79
<b>'Cello—</b>	
Bourdon, Rosario ..	79
Foldes, Arnold ..	79
Harrison Beatrice ..	79
Kennedy, Lauri ..	80
Sharpe, Cedric ..	80
<b>Cornet—</b>	
Hawkins, Sergeant ..	80
Morgan, Sergeant ..	80
<b>Flute—</b>	
Amadio, John ..	80
Lemmon, John ..	80
<b>Guitar—</b>	
Segovia, Andres ..	80
<b>Harpisichord—</b>	
Dilling, Mildred ..	80
Landowska, W. ..	81
Woodhouse, V. ..	81
<b>Hawaiian Guitars—</b>	
Ferera, F.-Paalulu, J. ..	81
Hawaiians, The ..	81
Louise, Helen, & Frank ..	81
Ferara ..	81
Lua, Pale K., & David ..	81
K. Kaili ..	81
<b>Instrumental Quartet—</b>	
Florentine Quartet ..	81
<b>Instrumental Sextet—</b>	
Victor Oloff Sextet ..	81
<b>Mandoline—</b>	
De Pietro, Mario ..	81
<b>Organ—</b>	
Alcock, W. G. ..	81
Casey, Terence ..	81
Crawford, Jesse ..	81
Cunningham, G. D. ..	82
Darke, H. Dr. ..	82
Dawson, Herbert ..	82
Dupre, Marcel ..	82
Foot, Reginald ..	82
Goss-Custard, Harry ..	82
Goss-Custard, Reg. ..	82
James, Leslie ..	83
Lemare, Edwin ..	83
McPherson, R. E. ..	83
Meale, Arthur ..	83
O'Henry, Edward ..	83
Prendergast, Dr. ..	83
Roper, Stanley ..	83
Schweitzer, A. Dr. ..	83
Sellars, Gatty ..	83
Tims, Roland ..	83
Whitaker-Wilson, C. ..	83
Weitz, Guy ..	83
<b>Piano—</b>	
Backhaus, Wilhelm ..	83
Bourne, Una ..	84
Barentze, Mme. Van ..	86
De Greef, Arthur ..	84
De Pachmann ..	84
Gershwin, G. ..	84
Gibbons, Carrol, and ..	84
His Playmates ..	84

	Page
Hambourg, Mark ..	84
Lamond, Frederic ..	85
Maier, Guy, and Lee ..	85
Pattison ..	85
Levitzi, Mischa ..	85
Moiseivitch, Benno ..	85
Ohman, P., and Arden, ..	85
Victor ..	85
Samuel, Harold ..	86
Scharer, Irene ..	86
Scott, Cyril ..	86
Shilkret, J. ..	86
Waller, Thomas ..	86
<b>Pipes—</b>	
Clough, Tom ..	86
Pipes and Drums of His ..	86
Majesty's Scots Gas. ..	86
Smith, Pipe Major D. ..	86
Walsh, Liam ..	86
<b>Saxophone—</b>	
Jacobs, Howard ..	86
<b>String Ensemble ..</b>	86
<b>String Quartets—</b>	
Budapest String Qtte. ..	86
Florentine Quartet ..	87
Philharmonic String Qie. ..	87
Virtuoso String Quartet ..	87
<b>Trios—</b>	
De Groot ..	87
Instrumental Trio ..	87
Neapolitan Trio ..	88
Renard Trio ..	88
Venetian Trio ..	88
Victor Salon Trio ..	88
<b>Violin—</b>	
De Groot ..	88
Hall, Marie ..	88
Harrison, May ..	88
Hayward, Marjorie ..	88
Menges, Isolde ..	88
Morini, Erica ..	89
Rode, Alfredo ..	89
Sealy, Helen ..	89
<b>ORCHESTRAS.</b>	
Barbirolli's, John Orch. ..	89
Berlin Philharmonic ..	89
Boston Symphony Or. ..	89
Chicago Symphony ..	89
Detroit Sym. Orchestra ..	89
La Scala Orchestra ..	89
London Symphony ..	89
Members of La Scala ..	91
Orchestra, Milan ..	91
New Symphony Orch. ..	91
New York Philharmonic ..	91
Symphony Orch. ..	91
New York Philharmonic ..	91
Orchestra Royal des ..	91
Guides Belges ..	91
Philadelpha Symphony ..	92
Royal Albert Hall ..	93
Royal Opera Orchestra, ..	93
Covent Garden ..	93
San Francisco Sym. ..	94
State Berlin Opera ..	94
St. Louis Sym. Orch. ..	95
Symphony Orchestra ..	95

	Page
Tivoli (Augmented) Or. ..	96
Vienna Philharmonic ..	96
<b>LIGHT ORCHESTRAS.</b>	
De Groot and Piccadilly ..	96
Eighteenth Century ..	97
Herbert's ..	97
Iff's ..	97
International ..	97
Kaufmann, Ferdy ..	97
King, Reginald, and His ..	97
Orchestra ..	97
Light Opera ..	97
Lytic Theatre ..	97
Mayfair ..	97
Meredith-Kay's ..	97
National Symphony ..	97
New Light Symphony ..	97
New Mayfair ..	98
New Queen's Hall Light ..	98
Salon ..	98
Scotch Country Dance ..	98
Victor Concert ..	98
Victor Salon ..	98
Victor Symphony ..	98
Waring's Concert Orch. ..	98
Weber, Marek ..	98
Whiteman's Concert ..	99
<b>DANCE ORCHES-</b>	
<b>TRAS ..</b>	99
<b>BANDS ..</b>	106
<b>TALKING.</b>	
Ainley, Henry ..	109
Asquith, Rt. Hon. H. H. ..	109
Barrymore, John ..	109
Beck, The Hon. James ..	109
M. ..	109
Bernhardt, Sarah ..	109
Bourne, His Eminence ..	109
Cardinal ..	109
Churchill, Rt. Hon. ..	109
Winston, M.P. ..	109
Coogan, Jackie ..	109
Fleming, Rev. Canon ..	109
Galway, Rt. Hon. Vis- ..	109
count M. F. H. ..	109
Grenfell, Dr. M. G. ..	109
H.M. King George and ..	109
Queen Mary ..	109
H.R.H. The Prince of ..	110
Wales ..	110
Harding, Warren G. ..	110
Jellicoe, Earl ..	110
Jones, A. Wallace ..	110
Klausen, Henrik ..	110
Lee, Lord ..	110
Daniel Jones, M.A. ..	110
Lloyd George, Rt. Hon. ..	110
D., M.P. ..	110
Long, Viscount ..	110
Massey, The Rt. Hon. ..	110
W. F. ..	110
Maude, Cyril ..	110
Meath, Earl of ..	110
Mussolini, Benito ..	110
Neilson, Julia ..	110

(Continued on page 2)





# Red Label Section

*A Library of Great Music  
performed by Artists of  
International Fame*



This Catalogue contains all Double-sided Celebrity Records issued up to and including March, 1930. The single-sided Celebrity Records are included also, this fact being noted in every case against the title of the record.

	Page
Pankhurst, Christabel..	110
Peary, Commander R. E.	110
Pretzman, Capt. E. G.	110
Roberts, F.M. Lord,	
V.C., K.G. ..	110
Roberts, Right Hon.	
G. H. ..	110
Roosevelt, Theodore ..	110
Shackelton, Sir Ernest	110
Taft, William H. ..	110
Terry, Fred ..	110
Tolstoi, Count Leo ..	110
Tree, Sir H. Beerbohm	110
Treloar, Sir William,	
Bart. ..	110
Venizelos, His Excel-	
lency M. ..	110
Wakefield, Sir Charles	110
Wedgewood, Rt. Hon.	
J. C., M.P. ..	110
Williams, Bransby ..	110
Wilson, Woodrow ..	111
<b>NURSERY</b>	
<b>RECORDS ..</b>	<b>111</b>
<b>MISCELLANEOUS</b>	<b>113</b>

HUMOROUS—		Page
Austin, Gene ..	..	113
Baddeley, Angela ..	..	114
Beddie, Augustus ..	..	114
Brice, Fanny ..	..	114
Californian Humming		
Birds ..	..	114
Cantor, Eddie ..	..	114
Carlisle, Elsie ..	..	114
Chevalier, Albert ..	..	114
Chevalier, Maurice ..	..	114
Clare, Tom ..	..	114
Crumit, Frank ..	..	114
Dalhart, V.—Robison	..	114
De Leath, Vaughn ..	..	114
Endor, Chick ..	..	114
Fields, Gracie ..	..	114
Friend, Cliff ..	..	115
Happiness Boys, The	..	115
Hastings, Ernest ..	..	115
Henry, John ..	..	115
Henry, Leonard ..	..	115
Jans—Whalen ..	..	115
Kane, Helen ..	..	115
Kelly, Walter ..	..	115
King, Charlie ..	..	115
Kings, Will ..	..	115
Lauder, Sir Harry ..	..	115
Lawley, Cooper ..	..	116
Lawrence, Gertrude ..	..	116

	Page
Leno, Dan ..	116
Lester, Alfred ..	116
Long, Norman ..	116
Marvin, Johnny ..	116
Maughan, Dora ..	117
Melody Three ..	117
Miller, Jim, and Chas.	
Farrell ..	117
Morgan, Helen ..	117
Murray, Billy ..	117
National Cavaliers ..	117
Penn, Ann ..	117
Revellers ..	117
Robey, George ..	117
Rounders, The ..	117
Salon Group ..	117
Sarony, Leslie ..	118
Scott & Whaley ..	118
Shepard, Burt ..	118
Smith, Jack ..	118
Stanley, Aileen ..	118
Stanton Brothers ..	118
Stratton, Eugene ..	118
Tannen, Julius ..	118
Tucker, Sophie ..	118
Van, R.—Lemare, G. ..	118
Weldon, Harry ..	118
Whiteman's Rhythm	
Boys ..	118
Whoopee Boys ..	118
Wynne, Wish ..	118
Yates, H.—Lawley, C.	118

*For alphabetical list of Celebrity Artists see page vi.*

The following Artists appear  
in No 2 Catalogue only.

BONINSEGNA	GALVANY	MARCONI	SARASATE
CLEMENT	GILIBERT	PATTI	SLEZAK
DE LUCIA	GRIEG	RENAUD	SOBINOFF
EAMES	JOACHIM	SAINT-SAENS	TAMAGNO



## ALDA, FRANCES, Soprano (Ahl-dah)

Frances Alda was born at Christchurch, New Zealand. She was trained under Madame Marchesi, and made her debut at the Opera Comique in Paris, 1904. Since then she has appeared with marked success at the leading Opera Houses of the Old and New Worlds, and has taken many of the principal roles in the great Operas. Apart from her operatic triumphs, Madame Alda's success on the concert platform has been a very great one. Possessed of a rich and cultivated voice, she is heard to excellent advantage on the records she has made for "His Master's Voice."

### THE ALDA RECORDS

10-inch Red Label Records.

- DA136 { Gianni Schicchi (*Puccini*)—O mio  
babbino  
Mme. Butterfly (*Puccini*)—Ancora un  
passo
- DA575 { Coming home (*Eardley—Wilmot—*  
*Willeby*)  
Memory's garden (*Denni*)

- DA641 { Love has a way (*Schertzinger*)  
What'll I do (*Berlin*)

### ALDA AND MARTINELLI

- 12 inch Buff Label Record.  
DK100 { Boheme (*Puccini*)—O soave fanciulla  
Mme. Butterfly (*Puccini*)—Love Duet  
(Act I.)

### ALDA AND CARUSO

For duet, trio and quartettes with Caruso, see under Caruso.

## AMATO, PASQUALE, Baritone (Ah-mah-toh, Pas-quah-lay)

Born at Naples, Amato was destined by his parents to become a Civil Engineer, but was prevailed upon by his friends to enter the Naples Conservatorium of Music. After three years' training he made his debut at the Bellini Theatre in 1900. He made a deep impression on that occasion. Since then, South America and Milan have hailed him with delight; and New York has acclaimed him with enthusiasm. Amato sings with great beauty of voice, all the wonderful purity and stirring resonance of which have been vividly reproduced on "His Master's Voice" records.

### THE AMATO RECORDS

10-inch Red Label Records.

- DA126 { Gioconda (*Ponchielli*)—Ah, pescator  
affonda  
Jewels of Madonna (*Wolf-Ferrari*)—  
Serenata (*With Chorus*)

### AMATO AND CARUSO

For duets and sextet, see under Caruso.

### AMATO AND FARRAR

For duets, see under Farrar.

### AMATO AND GADSKI

For duets, see under Gadski.

## ANSSEAU, FERNAND, Tenor (Ahn-soh)

Fernand Anseau was born in Belgium, at Boussu-Bois, near Mons, in 1890. He studied at the Brussels Conservatoire as a pupil of Professor Demest. He was engaged at the Theatre at Dijon (France) in 1913, and returned to Belgium the following year, where he was overtaken by the invasion of the enemy, to the great detriment of his theatrical career.

During the German occupation Anseau sang specially in Brussels and the Provinces at concerts in support of Belgian charities. He is a great favourite in musical circles in Brussels; and was chosen, after the German defeat, as the tenor on the occasion of the solemn re-opening of the Theatre de la Monnaie, which for four years had been exclusively reserved for German actors. He

## ANSSEAU RECORDS.—Continued.

was engaged at the same theatre for the 1918-19 season, when his superb voice at once placed him in the first rank of operatic tenors.

The management of Covent Garden invited him to London for the 1919 season, during which he filled the principal roles of French Opera with ever growing success. It was during his stay in London that he sang for the Gramophone Company ("His Master's Voice") several of the favourite pieces from his repertory. He is, at present, one of the principals at the Opera House, in Paris.

## THE ANSSEAU RECORDS

12-inch Red Label Records.

DB482 { Carmen (Bizet)—Flower song  
Joseph (Mehul)—Champs paternels

DB487 { Damnation de Faust (Berlioz)—Nature  
Orpheus (Gluck)—J'ai perdu mon  
Euridice

DB951 { Romeo et Juliette (Gounod)—Ah, leve-  
toi  
Romeo et Juliette (Gounod)—Salut  
tombeau (Act 5)

DB1098 { Carmen (Bizet)—La fleur que tu  
m'avais jetée  
Carmen (Bizet)—Je suis Escamillo.  
Ansseau—M. Journet  
10-inch Red Label Records.

DA898 { Tosca (Puccini)—Recondita armonia  
Tosca (Puccini)—E lucevan le stelle

ANSSEAU AND HELDY  
See Hedy-Ansseau

## ANSSEAU AND SADOVEN

12-inch Red Label Record.

DB784 { Carmen (Bizet)—C'est toi? C'est  
moi!  
Carmen (Bizet)—Mais moi, Carmen

## BACKHAUS, WILHELM, Pianist (Bak-house, Veel-helm)

Wilhelm Backhaus is one of the outstanding pianists of the day. As a child he played for Brahms and Grieg, who were both astonished by his remarkable talent. Backhaus is a remarkable interpreter of the classic and romantic composers, and his marvellous technique places him in the foremost rank of living pianists. His triumphant concert tour of Australia and New Zealand in 1926 will be long remembered.

## THE BACKHAUS RECORDS

12-inch Red Label Records.

DB926 { Liebestraum, No. 3 (Dream of Love)  
Liszt  
Naila Waltz (Delibes—Dohnanyi)

DB928 { (a) Prelude in C Major, (b) Study in  
C Major, (c) Chromatic Study  
in A Major (Chopin)  
(a) Revolutionary Study, (b) Study  
in F Major (Chopin)

DB929 { Waltz in D Flat, Op. 64; C Major  
Etude, Op. 10, No. 7 (Chopin)  
Walderauschen (Liszt)

DB1013 { Hungarian Rhapsody No. 2. In  
two parts (Liszt)

Sonata Pathétique (Beethoven)—

DB1031 { Grave—Molto Allegro  
Parts 1 and 2

DB1032 { Adagio Cantabile  
Rondo (Allegro)

DB1033 { Berceuse (Chopin)  
Moment Musical (Schubert)  
Traumeswirren (Schumann)

DB1125 { Military March in E flat (Schubert)  
Triana (From "Iberia") (Albeniz)

DB1126 { Impromptu in B flat, Op. 142, No. 3  
(Schubert)

Moment Musical in F minor  
(Schubert)

DB1130 { Bohemian Dance (Smetana)  
Caprice Espagnole, Op. 37  
(Moszkowski)

DB1131 { Berceuse (Chopin)  
Waltz in E Flat (Chopin)

Twelve Etudes, Op. 10 (Chopin)

DB1132 { (a) Nos. 1, 7 2  
(b) No. 3

DB1133 { (a) Nos. 8 and 4  
(b) Nos. 5 and 6

DB1134 { (a) Nos. 10 and 9  
(b) Nos. 11 and 12

Handsome Album presented with complete set  
of above 4 Records

Etudes, Op. 25 (Chopin)

DB1178 { No. 1 in A Flat Major  
No. 12 in C Minor  
No. 2 in F Minor  
No. 11 in A Minor

DB1179 { No. 3 in F Major  
No. 4 in A Minor  
No. 8 in D Flat Major  
No. 5 in E Minor  
No. 6 in G Sharp Minor

DB1180 { No. 7 in C Sharp Minor  
No. 9 in G Flat ("Butterfly")  
No. 10 in B Minor

BACKHAUS AND ROYAL ALBERT HALL  
ORCHESTRA

Emperor Concerto (Beethoven)—See under  
Royal Albert Hall Orchestra (page 83).

For other Backhaus records see also Black Label Section (Page 79)

LABELS—DA and DB (Red)  
DO (Pale Blue)

DJ and DK (Buff)  
DQ (White)

DM (Pale Green)



# **BARRYMORE, John (Talking)**

John Barrymore is one of the most prominent actors of the American stage, and has also become famous as a film star.

DB1177 { **Hamlet Soliloquy—Act II, Scene II**  
**Henry VI. Gloucester's Soliloquy**  
**Act III, Scene II.**

# **BATTISTINI, MATTIA, Baritone (1858-1928) (Bat-tees-tee-ne, Mat-tyah)**

Battistini, one of the most perfect singers ever before the public, was born in the year 1858 in Italy, and at twenty-one made his debut at the Teatro Argentino, in Rome. His success was instantaneous, and he was speedily engaged for the principal operatic stages of Italy, Spain, Portugal and South America.

He paid his first visit to England in 1884, and has visited Covent Garden many times since. His own countrymen were so enamoured at the remarkable results he achieved that they gave him the proud title "La Gloria d'Italia." His singing has always been looked upon as a model of artistic style.

Battistini has created many important roles, and appeared all over Europe with signal success as Rigoletto, Don Giovanni, Valentino and Eugene Onegin. Battistini's wide repertory included the part of Werther, originally written for a tenor, but especially rewritten for his baritone voice by his friend Massenet. He also sang in such seldom heard operas as "La Favorita," "Don Sebastian," and "Marta."

On his first post-war appearances in London, the veteran baritone was the recipient of an enthusiastic welcome from public and press alike.

Battistini was possessed of a most cultured voice of marvellous capacity, which he used with exquisite art. "His Master's Voice" records by this famous artist are truly magnificent specimens of the great Italian's powers in their maturity, their fidelity in tone and volume to the living voice of the artist being nothing short of remarkable. His death in Italy, in November 1928, removed one of the greatest exponents of bel canto, that ever lived.

## **THE BATTISTINI RECORDS**

12-inch Red Label Records.

DB149 { **Herodiade (Massenet)—Vision fugitive**  
**Werther (Massenet)—Ah! non mi**  
**ridestar!**

DB196 { **Faust (Gounod)—O santa medaglia**  
**(Dio possente)**  
**Tannhauser (Wagner)—Allor che tu**  
**coll'estro**

\*DB201 { **Traviata (Verdi)—Di provenza**  
**Traviata (Verdi)—Pura siccome un**  
**angelo. Duet with M. Moscisca**

DB208 { **Occhi di Fata (Denza)**  
**La Serenata (Tosti)**

DB210 { **Africana (Meyerbeer)—Averla tanot**  
**amata**  
**Africana (Meyerbeer)—Quando amor**  
**m'accende**

DB212 { **Otello (Verdi)—Era la notte (Cassio's**  
**Dream)**  
**Tosca (Puccini)—Tre sbirri (Finale**  
**Act III.)**

DB213 { **Amour, Amour! (Tosti)—Mon bras**  
**pressait ta taille**  
**Ideale (Tosti)—**

DB736 { **Favorita (Donizetti)—A tanto amor**  
**Nozze di Figaro (Mozart)—Non piu**  
**andrai**

DB738 { **Ballo in Maschera (Verdi)—Eri tu**  
**Forza del Destino (Verdi)—Urna**  
**Fatale**

Operatic Records are also listed in special section under their particular opera.  
For best results use only "His Master's Voice" Needles.

## BATTISTINI RECORDS.—Continued

10-inch Red Label Records.

- DA127 { *La Mantilla* (F. M. Alvarez)  
Vittoria, Vittoria! (Carissimi)
- DA189 { *Forza del Destino* (Verdi)—Egli e  
salvo!  
Rigoletto (Verdi)—Si Vendetta. Duet  
with Lulu Hayes

BATTISTINI AND EMILIA CORSI

For duets, see Historical List

For other Battistini records see Historical List.

## BATTISTINI AND LULU HAYES

See record DA189, listed opposite.

## BATTISTINI AND I. DE WITT

- DB216 { *Gioconda* (Poncheilli)—Ebbrezza, de-  
lirio!  
Ernani (Verdi)—O Sommo Carlo.  
Battistini, De Witt, Taccani, and  
Chorus.

## BAUER, HAROLD, Pianist (Ba-oer, Ha-rol'd)

Harold Bauer is an artist of intellect fired with emotion. He was born in England, but, as his name indicates, of German, and of Welsh, descent. When only ten years old, he made his debut, in London, as a violinist, and for nine years toured Great Britain in this capacity. He then met Paderewski, who strongly advised him to study further, in Paris; and while teaching the violin there, he studied and mastered the piano, which he ever since has made his chosen instrument of expression, and which he plays with an art which admits of few rivals. He made his debut as a pianist in 1893, and first appeared in the United States in 1900. He has toured everywhere, has upheld the finest and most robust ideals of music throughout the world, and now, with mature life, has come into that place in the art-life of the world which is given to but very few.

## THE BAUER RECORDS

12-inch Red Label Records.

- DB832 { *Impromptu in A Flat*, Op. 90, No. 4.  
(Schubert)  
Kamennoi Ostrov (Le Reve) (Rubin-  
stein)

## BAUER AND FLONZALEY QUARTET

- DB970-4 { *Quintet in F Minor*, Op. 34  
(Brahms)

See under Flonzaley Quartet (page 23)

- DB1282 { *Etude in D Flat* (Liszt)  
In the Night (Des Abends)  
(Schumann)

## Sonata Appassionata, Op. 57, in F Minor (Beethoven)

- DB1293 { *Allegro Assai*. Part 1  
Allegro Assai. Part 2

- DB1294 { *Andante con moto*  
Allegro ma non troppo

## BONINSEGNA, CELESTINA, Dram. Sop. (Bon-neen-seh-nya, Che-les-tee-nah)

See historical list.

## BORI, LUCREZIA, Soprano (Boh-ree)

The engagement by "His Master's Voice" of Lucrezia Bori, the beautiful and brilliant young Spanish soprano, is only another evidence of the Company's policy of securing the best artists in the world for its Customers.

Madame Bori's real name is, in Spanish, Lucrezia Borja, but she prefers to be known as Bori. The singer is a native of Valencia, Spain, although she has some Italian blood in her veins. She received her musical education at Milan, and made her debut there in 1914 as *Micaela*.

During that Italian season she sang many roles, including *Manon*, *Marguerite*, *Gilda* and *Butterfly*. A season in South America followed, and after the soprano had returned to Europe she made an appearance in Paris, resulting in her engagement for the Metropolitan Opera, New York.

## THE BORI RECORDS

12-inch Red Label Records.

- DB152 { *Boheme* (Puccini)—Mi Chiamano  
Mimi  
Iris (Mascagni)—Un di al tempio

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.  
If in doubt concerning operatic airs consult the Opera Section of this Catalogue.



**BORI RECORDS.—Continued**

10-inch Red Label Records.

- DA900 { *Il Bacio* (*Arditi*)  
*Ciribiribin* (*Pestalozza*)
- DA981 { *Boheme* (*Puccini*)—*Musetta's waltz*  
*Valse du Colibri* ("Amour Mouille")  
*(Varney)*
- DA1017 { *Mignon* (*Thomas*)—*Connais-tu le*  
*pays ?*  
*Mignon* (*Thomas*)—*Me voici dans*  
*son boudoir* (*Gavotte*)
- BORI AND DE LUCA
- DK102 { *Don Pasquale* (*Donizetti*)—*Pronta Io*  
*Son*  
*Don Pasquale* (*Donizetti*)—*Vado-*  
*Corro*

BORI AND GIGLI

See under Gigli.

BORI AND McCORMACK  
 See under McCormack.

BORI AND SEGUROLA  
 See record DB643, listed above.

- BORI AND SCHIPA
- 12-inch Red Label Record.
- DB911 { *Boheme* (*Puccini*)—*The death of Mimi*  
*(Part 1)*  
*Boheme* (*Puccini*)—*The death of Mimi*  
*(Part 2)*

BORI AND TIBBETT  
 See DA912 under Tibbett. (page 55)

BORI, JACOBY, McCORMACK AND  
 WERRENATH

- 12-inch Green Label Record.
- DM104 { *Rigoletto* (*Verdi*)—Quartet, "Bella  
*figlia*"  
*Traviata* (*Verdi*)—*Parigi, o cara.*  
*Bori and McCormack*

**BRASLAU, SOPHIE, Contralto (Brass-low)**

This youthful singer was born in New York, and is the only child of Dr. Abel Braslau, a distinguished Russian physician.

The range of Miss Braslau's programmes is remarkable. She sings the Lieder of Beethoven, Schubert, Brahms, etc.; the beautiful old songs of France, and the lovely old airs of Italy; in her modern repertory is the best vocal work of French, American and English composers. In opera she has studied every school, and is quite as much at home in Wagner as in the widely differing style of Bizet.

**THE BRASLAU RECORDS**

12-inch Red Label Record.

- \*DB164 { *Eili, eili* (*Schalit*)  
*Yohrzeit* (*Silberta*) (*With 'Cello obb.*)

10-inch Red Label Record.

- DA141 { *Carmen* (*Bizet*)—*Habanera*  
*Lucrezia Borgia* (*Donizetti*)—*Il segreto*

**BUTT, DAME CLARA, Contralto**

Dame Clara Butt was born at Southwick, Sussex. Brought up amidst congenially musical surroundings, she reached the age of fourteen before her great vocal powers were even guessed at; it was a visitor's chance remark that caused her parents to decide upon a musical career for their talented daughter.

Her training took place at the Royal College of Music, and she made her debut at the Royal Albert Hall in 1892. She subsequently appeared in numerous Musical Festivals in various parts of England, her commanding presence and the extraordinary beauty of her voice making a memorable impression in all the places visited. In 1895 her public career was interrupted by a renewed course of study in Paris under M. Bouchy and Mme. Etelka Gerster. She returned with all her powers, vocal and artistic, fully developed, to take at once her unique place among great English singers. In 1900 she married Mr. Kennerley Rumford, and has been associated with her husband in innumerable joint Concert Tours through England and every English-speaking land.

Made her debut in Opera, June 27th, 1920, in "Orfeo and Eurydice," Covent Garden.

**THE BUTT RECORDS**

(These Records are all single-sided)

12-inch Dark Blue Label Records.

- 03179 *Abide with me* (Key C) (*Liddle*)
- \*03399 { *God shall wipe away all tears—*  
*The light of the World* (*Sullivan*)
- 03176 { *Messiah* (*Handel*)—*He shall feed*  
*His flock* (Key F)
- 03178 { *Kathleen Mavourneen* (Key C)  
*(Crouch)*

## CLARA BUTT RECORDS.—Continued.

- \*03510 { Land of Hope and Glory (Elgar)  
(Orchestra conducted by Mr.  
Arthur Godfrey)
- 03156 { The little silver ring (Key D flat  
(Chaminade)
- 03425 { O Divine Redeemer (Gounod)
- 12-inch Dark Red Label Record
- 03240 { God save the King (accompanied by  
the Band of H.M. Coldstream  
Guards, conducted by Lieut.-Col.  
J. Mackenzie Rogan, C.V.O.  
Mus. Doc.) (80)

(It is important that these records should be played in the keys indicated.) The approximate speed is 81.

## BUTT, CLARA, AND KENNERLEY RUMFORD

12-inch Dark Blue Label Record.

- 04060 { The Keys of Heaven (81) (L. Broad-  
wood)

(It is important that these records should be played in the keys indicated.)

For additional Butt records, see Historical List.

## CALVE, EMMA, Soprano (Kahl-vay)

Calve, the inimitable impersonator of "Carmen," was born in Madrid. She was trained under Marchesi and Puget, and first appeared in public at Nice, receiving a cordial welcome to the operatic stage. She made her debut in grand opera as *Marguerite* in 1822, at Brussels. Mme. Calve then began a series of important engagements on the Continent, being notably successful in France and Italy, and London had the privilege of first hearing her in 1892. Since then she has toured Australia and other countries, adding to her already big reputation. Her reappearance in London in 1928 on the concert platform was one of the sensations of the season. Calve has had the honour of creating many important roles, but it is with "Carmen," above all, that her name will be inseparably associated. The seemingly reckless audacity of her realism belong only to the great artist, reinforced by a wonderfully rich and perfectly trained voice. She has made many excellent "His Master's Voice" records.

## THE CALVE RECORDS

12-inch Red Label Records.

- DB160 { Carmen (Bizet)—Habanera  
Cavalleria Rusticana (Mascagni)—Voi  
lo sapete

For additional Calve records, see Historical List.

- \*DB161 { Perle du Bresil (David)—Charmant  
oiseau (With Flute Obb. and Or.)  
Serenade (Gounod)—Chantez, riez  
(With Flute Obb. and Piano)
- DB162 { Herodiade (Massenet)—Il est doux  
Marseillaise (Rouget de l'Isle) (With  
Chorus)

## CARUSO, ENRICO (the late) Tenor (Kah-roo-zoh)

Born 1873, died 2nd August, 1921.

The news of Caruso's death at Naples on August 2nd, 1921, created a profound sensation throughout the world of music, for it was confidently expected that he was definitely recovering from illness that had caused so much anxiety some months previously. He had indeed become so much better in health that, as late as three months before the commencement of his fatal illness, he made a magnificent series of new records.

Caruso's fame is perhaps the greatest ever attained by an artist. Born at Naples in 1873, he made his debut there at the age of twenty-one, and aroused such enthusiasm amongst his audience that he quickly became one of the most sought-after of the younger artists. A season at Monte Carlo introduced him to a cosmopolitan audience, and resulted in invitations to sing in Buenos Aires, New York, Paris, Barcelona and other cities. His first appearance at Covent Garden was in 1902, and London quickly recognised him as the finest of living tenors. His appearance at Covent Garden in 1914, after an absence of several seasons, brought forth a scene of wonderful enthusiasm. New York and South America, too, have been the scene of some of the famous singer's greatest triumphs, and he is said to have received the biggest fee of any opera "star" of his time. In 1918, Caruso married an American lady, Miss Benjamin, of New York.

His voice was equal to the most exacting roles; his varied repertory which has been given in imperishable form to "His Master's Voice," includes a wide field of operatic and concert music.



CARUSO RECORDS.—Continued.

While the famous tenor could sing to but a very few of the music-lovers of the world in person by means of his Gramophone records his audiences become uncountable. Among all the achievements of science is there anything more wonderful than this?

His appearances had been always a continuous ovation, vast audiences being held spellbound by the exquisite refinement, beauty, and power of his voice. The faultless phrasing, the fluent and easy delivery, the passionate intensity, and the dramatic force of his singing, all these qualities combined to raise this king of song to the unique position he occupied.

The great triumph of this singer is peculiarly gratifying to The Gramophone Company, Ltd., who, in Milan, made records of his voice as far back as 1901, and retained his exclusive services until his death. The magnificent list given below is composed of "His Master's Voice" records that display the great volume, beauty, and the very living tone of Caruso.

THE CARUSO RECORDS 12-inch Red Label Records.	
DB111	Pagliacci ( <i>Leoncavallo</i> )—Vesti la giubba
DB115	Pagliacci ( <i>Leoncavallo</i> )—No, pagliaccio non son
DB115	Huguenots ( <i>Meyerbeer</i> )—Bianca al par
DB116	Uocchi Celesti (Blue Eyes) ( <i>De Crescenzo</i> )
DB116	Chanson de Juin ( <i>Godard</i> )
DB117	Adorables Tourments ( <i>Caruso-Barthelemy</i> )—Valse
DB117	Africana ( <i>Meyerbeer</i> )—O Paradiso!
DB118	Carmen ( <i>Bizet</i> )—Flower song
DB118	Cavalleria Rusticana ( <i>Mascagni</i> )—Addio alla Madre
DB119	Macbeth ( <i>Verdi</i> )—Ah! La paterna mano
DB119	Mamma mia che vo' sape ( <i>Nutile</i> )
DB120	Perche? (Why?) ( <i>Pennino</i> )
DB120	Agnus Dei ( <i>Bizet</i> )
DB120	Messe Solennelle ( <i>Rossini</i> )—Domine Deus
DB122	Boheme ( <i>Leoncavallo</i> )—Io non ho che una
DB122	Boheme ( <i>Leoncavallo</i> )—Testa adorata
DB123	Le Cid ( <i>Massenet</i> )—O souverain! O juge! O pere!
DB123	La Juive ( <i>Halevy</i> )—Rachel, quand du Seigneur
DB125	Dreams of long ago ( <i>Caruso</i> ) (in English)
DB125	Love me, or not ( <i>Secchi</i> ) (in English)
DB127	Eugen Onegin ( <i>Tchaikovsky</i> )—Echo lointain
DB127	Nero ( <i>Rubinstein</i> )—Ah! mon sort!
DB128	Mia sposa sara la mia bandiera ( <i>Rotoli</i> )
DB131	Le Regiment de Sambre et Meuse ( <i>Planquette</i> )
DB131	Addio (Good-bye) ( <i>Tosti</i> )
DB132	Musica proibita ( <i>Gastaldon</i> )
DB132	Hosanna ( <i>Granier</i> )
DB133	Les Rameaux ( <i>Faure</i> )
DB133	The Lost Chord ( <i>Sullivan</i> ) (in English)
DB133	Xerxes ( <i>Handel</i> )—Largo—Ombra mai fu
DB134	Campane a sera (Ave Maria) ( <i>Billi-Malfetti</i> )
DB134	Pieta Signore ( <i>Stradella</i> )
DB136	Pechers de Perles ( <i>Bizet</i> )—Je crois entendre
DB136	Samson et Dalila ( <i>Saint-Saens</i> )—Vois ma misere (With Chorus)
*DB138	Stabat Mater ( <i>Rossini</i> )—Cujus Animam
DB139	Requiem Mass ( <i>Verdi</i> )—Ingemisco
DB139	Noel ( <i>Adam</i> )—Cantique
DB141	Santa Maria ( <i>Faure</i> )
DB141	Danza ( <i>Rossini</i> )—Tarantella Napolitana
DB142	Tarantella Sincera (V. de Crescenzo)
DB142	Corengrato ( <i>Caroli</i> )—Neapolitan Song
DB143	Santa Lucia—Neapolitan Folk Song
DB143	Serenata ( <i>Caruso-Bracco</i> )
DB144	Tiempo Antico ( <i>Caruso</i> )
DB144	Aida ( <i>Verdi</i> )—Celeste Aida
DB145	Salvator Rosa ( <i>Gomez</i> )—Mia piccirella
DB145	Reine de Saba ( <i>Gounod</i> )—Prete-moi ton aide
DB592	La Procession (C. Franck)
DB592	A Granada ( <i>Alvarez</i> )
DB592	A la luz de la luna (Anton). Duet with De Gogorza
DB616	Campane di San Giusto (Arona)
DB616	Guarany (Gomez)—Sento una forza. Duet with Destinn
DB639	El Milagro de la Virgen (Chapi)
DB640	La Partida (Alvarez)
DB640	Duca d'Alba (Donizetti)—Angelo
DB640	Casto
DB640	T'm' arricordo 'e Napule (Gioe)
10-inch Red Label Records.	
DA102	Ballo in Maschera ( <i>Verdi</i> )—Di tu se fedele
DA103	Rigoletto ( <i>Verdi</i> )—Questa o quella
DA103	A Vucchella ( <i>Tosti</i> )
DA104	O Sole mio (Di Capua)
DA104	Addio a Napoli (Cottrau)
DA105	Canta pe' me (De Curtis)
DA105	Amor mio (Ricciardi)
DA106	Cielo turchino (Ciociano)
DA106	Manon Lescaut (Puccini)—Donna non vidi
DA107	Guardann'a luna (De Crescenzo)
DA107	Because (D'Hardelot)
DA107	Hantise d'Amour (Szulc)

LABELS—DA and DB (Red)  
DO (Pale Blue)

DJ and DK (Buff)  
DQ (White)

DM (Pale Green)

## CARUSO RECORDS.—Continued.

- DA108 { A Dream (*Bartlett*) In English  
For you alone (*Geel*). In English
- DA111 { Love is mine (*Gartner*). In English  
Pourquoi? (Why?) (*Tchaikovsky*)
- DA112 { Tosca (*Puccini*)—Recondita armonia  
(Act I.)  
Tosca (*Puccini*)—E lucean le stelle  
(Act III.)
- DA114 { Pecheurs de Perles (*Bizet*)—De mon  
amie  
Serenade de Don Juan (*Tchaikovsky*)  
Trusting eyes (*Gartner*). In English
- DA115 { Your eyes have told me (*O'Hara*).  
In English
- DA116 { Inno di Garibaldi (*Mercantini*)  
La Mia Canzone (*Tosti*)  
Andrea Chenier (*Giordano*)—Come un  
bel di
- DA117 { Cavalleria Rusticana (*Mascagni*)—O  
Lola (*Siciliana*)  
Pimpinella (*Tchaikovsky*)—Florentine  
Song
- \*DA119 { Vieni Sul Mar
- DA120 { Luna d'estate (*Tosti*)  
Nina (*Pergolesi*)
- DA121 { Alba separa dalla luce l'ombra  
(*Tosti*)  
Over there (*Cohan*). First Verse  
English, Second in French
- DA122 { Regina di Saba (*Goldmark*)—Magiche  
note  
Serenade Espagnole (*Ronald*)  
Noche Feliz (Happy Night) (*Pasadas*)
- DA574 { Tu, ca nun chiagne! (You that wept  
not for me!) (*de Curtis*)
- \*DA608 { Senza Nisciuno (*de Curtis*)  
Scordame (*Fucito*)
- DA754 { Sultanto a te (Only for you) (*Fucito*)  
Vaghiissima sembianza (Vague re-  
semblance) (*Donaudy*)

## CARUSO AND ELMAN

- DK103 { 12-inch Buff Label Records.  
Ave Maria (*Kahn*)  
Elegy (*Massenet*)
- DK104 { Les Deux Serenades (*Leoncavallo*)  
Si Vous l'aviez Compris (*Denza*)

## CARUSO AND ALDA

- DK119 { 12-inch Buff Label Record.  
Trovatore (*Verdi*)—Miserere (With  
Chorus)  
Trovatore (*Verdi*)—Ai nostri monti.  
Caruso and E. Schumann-Heink

## CARUSO AND AMATO

- DM106 { 12-inch Green Label Record.  
Forza del Destino (*Verdi*)—Duet, Part  
I.—"Invano Alvaro"  
Forza del Destino (*Verdi*)—Duet, Part  
II.—"Le minaccie"

## CARUSO AND DE GOGORZA

- DB592 { 12-inch Red Label Record.  
A la luz de la luna (*Anton*) (Duet)  
A Granada (*Alvarez*). E. Caruso  
(Solo)

## CARUSO AND DE LUCA

- DM107 { 12-inch Green Label Record.  
Elisir d' Amore (*Donizetti*)—Venti  
Scudi  
Forza del Destino (*Verdi*)—Sleale! il  
segreto

## CARUSO AND DESTINN

- DB616 { 12-inch Red Label Record.  
Guarany (*Gomez*)—Sento una forza  
(Duet)  
Le Campane di San Giusto (*Arona*).  
E. Caruso (Solo)

## CARUSO AND FARRAR

- DM108 { 12-inch Green Label Records.  
Faust (*Gounod*)—Love Duet (Part I.)—  
"Il se fait tard"  
Faust (*Gounod*)—Love Duet (Part II.)  
—"O nuit d' amour"  
DM109 { Faust (*Gounod*)—Prison Duet (Part I.)  
—"Mon coeur est penetre"  
Faust (*Gounod*)—Prison Duet (Part II.)  
—"Attends! voici la rue"  
DM110 { Manon (*Massenet*)—On l'appelle  
Manon  
Mme. Butterfly (*Puccini*)—Love Duet  
"O quanti occhi"

## CARUSO AND GADSKI

- DM114 { 12-inch Green Label Record.  
Aida (*Verdi*)—Final Duet (Part I.)—  
"La fatal pietra"  
Aida (*Verdi*)—Final Duet (Part II.)—  
"O terra addio"

## CARUSO AND GLUCK

- DJ100 { 10-inch Buff Label Record.  
Traviata (*Verdi*)—Brindisi (With  
Chorus) "Libiamo"  
Messe Solennelle (*Rossini*)—Crucifixus.  
E. Caruso (Solo)

## CARUSO AND HOMER

- DM112 { 12-inch Green Label Records.  
Trovatore (*Verdi*)—Ai nostri monti  
Trovatore (*Verdi*)—Mal reggendo
- DM111 { Aida (*Verdi*)—Aida a me togliesti.  
(Duet, Amneris-Radames, Part II.)  
Don Carlos (*Verdi*)—Dio che nell'  
alma. Caruso and Scotti.

## 12-inch Buff Label Record.

- \*DK115 { Aida (*Verdi*)—Gia i sacerdoti (Duet)  
Amneris-Radames, Part I.)  
Aida (*Verdi*)—Celeste Aida. E. Caruso  
(Solo)

## CARUSO AND JOURNET

- DM115 { 12-inch Green Label Record.  
Faust (*Gounod*)—O Merveille (Duet  
Act I.)  
Marta (*Flotow*) Solo, profugo, reietto

Operatic Records are also listed in special section under their particular opera.  
For best results use only "His Master's Voice" Needles.



CARUSO RECORDS.—Continued.

- DB591 { 12-inch Red Label Record.  
Crucifix (*Faure*)  
Les Rameaux (*Faure*). Sung by Pol  
Plancon (*Bass*)

CARUSO AND MELBA  
12-inch Green Label Record.  
(Single-sided).

- 054129 { Boheme (*Puccini*)—Love Duet, "O  
soave fanciulla "

CARUSO AND RUFFO  
12-inch Buff Label Record.

- DK114 { Otello (*Verdi*)—Si pel ciel marmoreo  
(Duet)  
Otello (*Verdi*)—Credo. Sung by Titta  
Ruffo (*Solo*)

CARUSO AND SCHUMANN-HEINK  
See under Caruso and Alda.

CARUSO AND SCOTTI

- DM105 { 12-inch Green Label Records.  
Boheme (*Puccini*)—O Mimi tu piu  
Forza del Destino (*Verdi*)—Solenne  
in quest' ora

- DM113 { Mme. Butterfly (*Puccini*)—Amore o  
grillo (Act I.)

- DM111 { Mme. Butterfly (*Puccini*)—Non V'e  
l'avevo detto (Act III.)  
Don Carlos (*Verdi*)—Dio che nell'  
alma

Aida (*Verdi*)—Aida a me togliesti.  
Caruso and Homer

CARUSO, ALDA, AND JOURNET

- DM126 { 12-inch Green Label Record.  
Lombardi (*Verdi*)—Qual volutta  
trascorrere  
Samson et Dalila (*Saint-Saens*)—Je  
viens celebrer. Sung by Caruso,  
Homer, Journet

CARUSO, FARRAR, AND JOURNET

- DK106 { 12-inch Buff Label Record.  
Faust (*Gounod*)—Prison Trio, Alerte  
ou vous etes  
Faust (*Gounod*)—Elle ouvre sa fenetre  
(Finale of Garden Scene). Farrar  
and Journet

CARUSO, HOMER, AND JOURNET

See under Caruso, Alda, and Journet.

CARUSO, JOURNET, AND SCOTTI

- DO100 { 12-inch Pale Blue Label Record.  
Faust (*Gounod*)—Duel Trio, "Que  
voulez-vous"  
Rigoletto (*Verdi*)—Quartet. Caruso  
Abbott, Homer, Scotti

CARUSO, FARRAR, VIAFORA, SCOTTI

- DO101 { 12-inch Pale Blue Label Record.  
Boheme (*Puccini*)—Addio dolce sveg-  
liare (Finale, Act III.)  
Mignon (*Thomas*)—Duo des hiron-  
delles. Farrar and Journet

CARUSO, HOMER, ABBOTT, AND SCOTTI  
See under Caruso, Journet, and Scotti.

CARUSO, ALDA, JACOBY, AND JOURNET

- DM100 { 12-inch Green Label Records.  
Marta (*Flotow*)—Che vuol dir cio ?  
Marta (*Flotow*)—Siam giunti

- DM101 { Marta (*Flotow*)—Presto andiam  
Marta (*Flotow*)—T'ho raggiunta scia-  
gurata

CARUSO, FARRAR, GILBERT, AND  
JOURNET

- DM102 { 12-inch Green Label Record.  
Faust (*Gounod*)—Garden Scene, Part I.  
—"Eh, quoi"  
Faust (*Gounod*)—Garden Scene, Part  
II.—"Seigneur Dieu "

CARUSO, GALLI-CURCI, PERINI, AND  
DE LUCA

- DQ100 { 12-inch White Label Record.  
Rigoletto (*Verdi*)—Quartet, "Bella  
figlia "  
Lucia di Lammermoor (*Donizetti*)—  
Sextet, "Chi mi frena." Caruso  
Galli-Curci, Egner, De Luca  
Journet, Bada

CARUSO, SEMBRICH, SEVERINA, AND  
SCOTTI

- DQ101 { 12-inch White Label Record.  
Rigoletto (*Verdi*)—Quartet, "Bella  
figlia "  
Lucia di Lammermoor (*Donizetti*)—  
Sextet, "Chi mi frena." Caruso,  
Sembrich, Severina, Scotti, Journet,  
Daddi

CARUSO, HEMPEL, DUCHENE, ROTHIER,  
AND DE SEGUROLA

- DM103 { 12-inch Green Label Record.  
Ballo in Maschera (*Verdi*)—E schez-  
o, od e folia (*With Chorus*)  
Ballo in Maschera (*Verdi*)—La rivedra  
nell' estasi. Caruso, Hempel,  
Rothier, Segurolo, Chorus

CARUSO, TETRAZZINI, AMATO,  
JOURNET, JACOBY, BADA

- 2-054034 { 12-inch White Label Record, Single-Sided.  
Lucia di Lammermoor (*Donizetti*)—  
Sextet

For other Caruso records see historical list.

CASALS, PABLO, 'Cellist

Pablo Casals is the world's greatest 'cellist, whose recitals in London always draw full houses. He was born in Spain, and at an early age commenced his artistic career. He possesses a wonderful technique, a magnificent tone, and plays with the soul of a great artist. Casals has often been referred to as the "king of 'cellists."

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.  
If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

## CASALS, PABLO RECORDS—Continued.

- THE CASALS RECORDS  
12-inch Red Label Record.
- DB851 { *Adagio (Bach)*  
*Goyescas (Granados)*—Intermezzo  
*Meistersinger (Wagner)*—Prize Song
- DB1012 { *Tannhauser (Wagner)*—O Star of  
 Eve  
*Berceuse de Jocelyn (Godard)*
- DB1039 { *Evening Song, Op. 85, No. 12*  
 (Schumann)
- DA731 { 10-inch Red Label Records.  
*Apres un reve (Faure)*  
*Chanson Villageoise (Popper)*
- DA776 { *Le Cygne (The Swan) (Saint-Saens)*  
*Moment Musical (Schubert)*
- DA833 { *Melody in F (Rubinstein)*  
*Traumerei (Schumann)*
- DA862 { *Gavotte Tendre (Hillemacher)*  
*Menuet (Debussy)*
- DA1015 { *Spanish Dance (Rondalla Ara-*  
*gonesa) (Granados, Arr. Casals)*  
*Vito (Spanish Dance) (Op. 54, No. 5*  
*(Popper)*

## CASALS, CORTOT (Piano) and THIBAUD

- (Violin)  
10-inch Red Label Records.
- Trio in G Major (Haydn)
- DA895 { 1st Movement—Andante Con Varia-  
 zioni  
 2nd Movement—Poco Adagio Cantabile  
 Part 1  
 2nd Movement—Poco Adagio Cantabile  
 Part 2
- DA896 { 3rd Movement—Rondo all' Ongarese  
 12-inch Red Label Records.
- Trio in B Flat, Op. 99 (Schubert). Complete  
 in 4 Records with Annotated Album.
- DB947 Allegro Moderato. Parts 1 and 2

- DB948 { Allegro Moderato. Part 3  
 Scherzo
- DB949 Andante Un Poco Mosso. Parts 1 and 2
- DB950 Rondo (Allegro Vivace). Parts 1 and 2
- Trio in D Minor, Op. 49 (Mendelssohn)
- DB1072 { 1st Movement—Molto Allegro Agi-  
 tato. Parts 1 and 2  
 1st Movement—Molto Allegro Agi-  
 tato. Part 3  
 3rd Movement—Scherzo
- DB1074 { 2nd Movement—Andante Con Moto  
 Tranquillo. Parts 1 and 2
- DB1075 { 4th Movement—Finale  
 Parts 1 and 2
- With each complete set of four Records, a handsome  
 and durable Album is presented.
- Trio No. 7 in B Flat Major, Op. 97 (The  
 Arch-Duke) (Album Series No. 78)  
 (Beethoven)

- DB1223 { 1st Movement—Allegro moderato  
 Parts 1 and 2
- DB1224 { 2nd Movement—Scherzo—Allegro  
 Parts 1 and 2
- DB1225 { 3rd Movement—Andante cantabile, ma  
 pero con moto. Parts 1 and 2
- DB1226 { 3rd Movement—Andante cantabile, ma  
 pero con moto. Parts 3 and 4
- DB1227 { 4th Movement—Allegro moderato.  
 Parts 1 and 2

Handsome Album free with complete set.

## CASALS AND CORTOT

10-inch Red Label Records.

- Variations on an air from Mozart's "Magic  
 Flute" (Beethoven)
- DA915 { Air and Variations 1 and 2  
 Variations 3 and 4
- DA916 { Variations 5 and 6  
 Variation 7

## CASAZZA, ELVIRA, Contralto (Ka-za-ts-ts-ah, El-vi-rah)

See under De Muro.

## CHALIAPIN, TH. I., Bass (Shal-ya-pin)

Chaliapin was born in 1873 at Kazan; and his great musical powers became apparent at a very early age.

In 1894 Chaliapin sang in Petrograd; in 1895 he entered the Russian Imperial Troupe, and in 1906 appeared at Mamontov's Private Opera House in Moscow. His fame really commenced in the year 1896, when, during an engagement at the Russian Opera House in Moscow, the mighty and peculiar talent of Chaliapin was revealed to the great Russian musical public.

In 1899 he returned to the Imperial Stage, again appearing at the Moscow Imperial Theatre, and afterwards at the Petrograd Mariensky Theatre, where he was the idol of the Russian public. His career has been a long series of triumphs, not only in Russia, but in Milan, Paris, Monte Carlo, New York and London. His Australian tour of 1926 will also be long remembered.

Chaliapin is a bass of exceptional gifts. His beautiful and flexible voice—wonderful in its enormous power and quality of tone—his rare artistic feeling and thoughtful study, his independent interpretation, and his astonishing dramatic powers, combined with superb diction, have enabled him to create in the region of Russian music a series of outstanding and original operatic figures amongst which the following are particularly notable: *Boris Godounov*, *Ivan the Terrible*, *The Miller Mephistopheles*, and *The Demon*.

He has also appeared with great success as *Don Quixote* in "Don Carlos" and "Khovantchina."

One of the most sensational appearances ever made in England was that of Chaliapin in the Russian Seasons in 1913 and 1914 at Drury Lane: in a night he had musical England at his feet. He was termed the "bass Caruso," and was acknowledged to be without a superior, a unique personality in the musical world.

During the war, rumour killed Chaliapin many times over, but happily he came through unharmed. It was only in 1921, however, that the Soviet Government allowed him to leave the country. In the autumn of that year he made his first post-war appearance in England, singing on several occasions for the benefit of the Russian Famine Relief Fund. The ovation accorded him at his first Albert Hall Concert will live in the memory of all who were fortunate in witnessing it.

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6. In doubt concerning operatic airs, consult the Opera Section of this Catalogue.



**CHALIAPIN, Th. I. Bass—Continued.**

**THE CHALIAPIN RECORDS**

12-inch Red Label Records.

- DB101 { When the King went forth to war  
(Koenemann)  
Still is the forest (Moussorgsky)  
Oh, could I but express (Malashkin)
- DB104 { They won't let Masha walk by the  
brook Folk Song  
Boris Godounov (Moussorgsky)—I have  
DB612 { attained the power  
Boris Godounov (Moussorgsky)—  
Pimen's monologue  
DB758 { Life for the Tzar (Glinka)—They guess  
the truth  
Life for the Tzar (Glinka)—Recitativo  
and Finale of Susanin's aria  
DB881 { Le Cor (The Horn) (Elegier)  
The Doubt (Glinka) (With Violin Ob.)  
Boris Godounov (Moussorgsky)—Coro-  
DB900 { nation Scene, Part 1 (With Ch.)  
Boris Godounov (Moussorgsky)—Coro-  
nation Scene, Part 2 (With Ch.)  
DB932 { Song of the flea (Moussorgsky)  
Barbieri di Siviglia (Rossini)—La  
Calunnia  
DB933 { Midnight Review (Glinka)  
Two Grenadiers (Schumann)  
Boris Godounov (Moussorgsky)—Fare-  
DB934 { well of Boris  
Boris Godounov (Moussorgsky)—Death  
of Boris (With Chorus)

Records made during the actual performance  
of "Mefistofele," at Covent Garden, on May 31,  
1926.

Chorus and Orchestra conducted by Vincenzo  
Bellezza.

- DB940 { Mefistofele (Boito)—Prologue, Part 1.  
Chorus  
Mefistofele (Boito)—Prologue, Part 2.  
"Ave Signor!" T. Chaliapin  
Mefistofele (Boito)—Son lo spirito  
(Whistling ballad). Chaliapin  
DB942 { Mefistofele (Boito)—Ridda e fuga (In-  
fernal orgy). Chaliapin and  
Chorus  
DB1068 { In questa tomba (Beethoven)  
When the King went forth to war  
DB1096 { Don Quixote (Massenet)—Death of  
Don Quixote. In two parts  
DB1103 { Song of the Volga Boatmen  
The Prophet (Rimsky-Korsakoff)

**CHEMET, RENEE, Violinist (She-meh, Re-neh)**

Renee Chemet is regarded by the musical critics as one of the greatest lady violinists who has  
ever visited London. Her touch combines the exquisite tenderness of a woman with the power  
of a master.

These records signalise the debut of another exclusive "His Master's Voice" artist. Especially  
in the classics Madame Chemet's beautiful true full tone is delightful. The introduction of Harpsichord  
accompaniment in a few of the small classics will be found in keeping with the period of the  
composition.

**THE CHEMET RECORDS**

12-inch Red Label Records.

- DB887 { Introduction and Rondo Capric-  
cioso, Op. 28 (Saint-Saens). 2 Pts.  
DB910 { Nocturne in C Sharp Minor, Op. 19,  
No. 4 (Tchaikovsky)  
Minuet (Haydn)  
10-inch Red Label Records.  
DA419 { Poem (Fibich-Kubelik)  
Waltz (Weber)

- DB1104 { Prince Igor (Borodin)—How goes it,  
Prince?  
Sadko (Rimsky-Korsakoff)—Song of  
the Viking Guest

CHALIAPIN as BORIS (Bass)

(Conducted by Vincenzo Bellezza)

Recorded during the Actual Performance at Royal  
Opera House, Covent Garden, London, on July 4th,  
1928.

- Boris Godounov (Moussorgsky)  
DB1181 { I Have Attained the Highest  
Power (In Russian)  
Heavy is the Hand of Retribution  
(In Russian)  
DB1182 { Oh! I am Suffocating! (Clock  
Scene) (In Russian)  
Come, Let Us Vote, Boyars (In  
Italian) (With Chorus)  
DB1183 { It is a Fity Prince Shuisky is  
Absent, Though He is a Rebel  
(In Russian)

- Farewell, My Son (In Russian)  
DB1184 { Death and the Maiden (Schubert)  
The Double (The Wraith) (Schubert)

**CHALIAPIN AND AUSTRAL**

With the Symphony Orchestra, Chorus and Organ  
(Conducted by Albert Coates).

- DB899 { Faust (Gounod)—Church Scene, Part 1  
Faust (Gounod)—Church Scene, Part 2  
10-inch Red Label Records.

- DA554 { Faust (Gounod)—The calf of gold (Le  
veau d'or)  
Faust (Gounod) Serenade, "Vous qui  
faites"

- DA555 { Don Giovanni (Mozart)—Leporello's  
Aria, "Madamina," Part 1  
Don Giovanni (Mozart)—Leporello's  
Aria, "Madamina," Part 2

- DA621 { Dubinushka—Russian Folk Song (With  
Chorus)  
Down the Petersky—Moscow Danc-  
ing Song (arr. by Chaliapin)

- DA891 { Boris Godounov (Moussorgsky)—In the  
town of Kazan  
Prince Igor (Borodin)—Prince

- Galitzky's song  
DA993 { O, Could I but Express in Song  
(Malashkin) (In English)

- The Blind Ploughman (Clarke) (In  
English)

For other Chaliapin records see historical list.

All Speeds are 78 unless otherwise indicated.

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.

**CLEMENT, EDMOND, Tenor**

See historical list.

**CORTIS, ANTONIO, Tenor**

Antonio Cortis was born at Denia, in the province of Valencia, in Spain. He studied violin and composition at Madrid and is proud of the fact that he studied singing by himself. After his debut in 1915, in "Tosca" (in Barcelona) he sang for several years in Italy. Later he appeared in South America and in Paris of the leading tenors of the Chicago Civic Opera Co. in 1924-5. Apart from having a beautiful voice, Cortis possesses youth, fervour and a dramatic instinct, which have earned him well-deserved applause.

DA757 { Boheme (Puccini)—Mimi e una civetta  
Favorita (Donizetti)—Una vergine, un angiol di Dio

**CORTOT, ALFRED, Pianist (Kor-toh)**

Alfred Cortot was born at Nyon. He went to Paris in 1884, and entered the Conservatoire later, where he won the following prizes: First "Medaille de Solfege" 1891, First Pianoforte Medal 1892, and the highest prize and the only one awarded in 1896.

From 1897 to 1901 he devoted himself chiefly to conducting, and was Choral Conductor at Bayreuth. He produced and conducted Wagner's "Ring," in 1902, this being the first performance in Paris of Wagner's tetralogy. He also conducted some Colonne concerts.

His career as solo pianist, in which vocation he is now chiefly known, began in 1897 at a Colonne concert. Since then he has played continually in all the leading Continental countries, and also in England and the United States of America, where he has been acclaimed as one of the greatest pianists who ever visited the States.

Cortot's distinguishing characteristics as a pianist are difficult to describe, since he combines the best qualities of many different schools. A superb technique, extraordinary brilliancy, great power of tone and remarkable delicacy of touch, strike the listener in turn, whilst his sense of rhythm and the beauty of his phrasing are alike conspicuous; but above all is to be placed the rare quality which enables him to pass from one composition to another, investing each with a separate character in complete harmony with the composer's individuality, at the same time preserving his own strong personality and holding the audience spell-bound by the force of his genius.

**THE CORTOT RECORDS**  
12-inch Red Label Records.

DB167 { Berceuse, Op. 57 (Chopin)  
Etude en forme de valse (Saint-Saens)

DB643 { Caprice Poetique (Concert Etude in F Minor) (Liszt)  
The Fountain (Ravel)

DB678 { Children's Corner Suite (Debussy)  
(1) Dr Gradus at Parnassum  
(2) Jimbo's Lullaby  
(3) Doll's Serenade  
(4) Snow is Dancing

DB679 { Children's Corner Suite (Debussy)  
(5) The Little Shepherd  
(6) Golliwog's Cake Walk  
La Cathedrale Engloutie (Debussy)

DB853 { Ballade in G minor, Op. 23 (Chopin).  
Impromptu in F sharp minor, Op. 36 (Chopin)

24 Preludes, Op. 28 (Chopin). Complete on four 12-inch Records with handsome Album.

DB957 { 1. C major; 2. A minor; 3. G major;  
4. E minor; 5. D major; 6. B minor

DB958 { 7. A major; 8. F sharp minor; 9. E major;  
10. C sharp minor; 11. B major; 12. C sharp minor; 13. F sharp minor;  
14. E flat minor

DB959 { 15. D flat major; 16. B flat minor; 17. A flat major;  
18. F minor

DB960 { 19. E flat major; 20. C minor; 21. B flat major;  
22. G minor; 23. F major; 24. D. minor

DB1042 { Hungarian Rhapsody No. 2 (Liszt)  
In two parts

DB1105 { Rigoletto Paraphrase (Verdi-Liszt)  
In two parts

Carnaval Suite, Op. 9 (Schumann)

DB1252 { No. 1. Preamble  
No. 2. Pierrot  
No. 3. Arlequin  
No. 4. Valse nobl  
No. 5. Eusebius  
No. 6. Florestan  
No. 7. Coquette  
No. 8. Replique; Sphinxes  
No. 9. Papillons  
No. 10. Lettres Dansantes  
No. 11. Chiarina  
No. 12. Chopin  
DB1253 { No. 13. Estrella  
No. 14. Reconnaissance  
No. 15. Pantalón et Columbine  
No. 16. Valse Allemande  
No. 17. Paganini  
No. 18. Aveu  
No. 19. Promenade  
DB1254 { No. 20. Pause  
No. 21. Marche des Davidsbundler contre les Philistins

**LABELS—DA and DB (Red)**  
**DO Pale Blue)**

**DJ and DK (Buff)**  
**DQ (White)**

**DM (Pale Green)**



**CORTOT, ALFRED, Pianist—Continued**

10-inch Red Label Records.

- DA145 { Black Keys Etude (Chopin); Butterfly Etude (Chopin)  
Tarantelle, Op. 43 (Chopin)

- DA609 { At the spring (Liszt)  
Etude Pathetique, Op. 8 (Scriabin)

- \*DA691 { Cradle song, Op. 49 (Brahms)  
Etude in A flat, Op. 25, No. 1 (Chopin)

- DA855 { Invitation to the Waltz (Weber). In 2 Parts

**ALFRED CORTOT AND THE INTERNATIONAL STRING QUARTET**

(Mangeot-Pecker-Howard-Withers)

(Issued in Album)

**Quintet in F Minor (Cesar Franck)**

- DB1099 { 1st Mvt.—Molto moderato quasi lento  
Parts 1 and 2

- DB1100 { 1st Mvt.—Molto moderato quasi lento  
Parts 3 and 4

- DB1101 { 2nd Mvt.—Lento con molto sentimento. Parts 1 and 2

- DB1102 { 3rd Mvt.—Allegro non troppo ma con fuoco. Parts 1 and 2

**CRABBE, ARMAND, Baritone (Krab-beh, Ar-man)**

Armand Crabbe is a well-known Belgian baritone, who was born in Brussels in 1883. He has successfully appeared in opera in New York and at Covent Garden, where his finished art was much admired.

**THE CRABBE RECORDS.**

12-inch Red Label Record.

- DB1043 { Barbieri de Seville, Le (Rossini)—  
Place au factotum  
Hamlet (Thomas)—O vin dissippe  
(Brindisi)

**CULP, JULIA, Contralto (Koolp, Julia)**

Madame Culp was born in Holland and received her first musical training in the Amsterdam Conservatoire; afterwards she studied with Madame Gerster. To-day she has only to announce a concert and the house is sold out weeks ahead, while England, France, Belgium, Holland, Spain, Italy and Scandinavia have all acclaimed her as a peerless artist.

At her first appearance in England in 1909, the leading critics hailed her as one of the greatest living lieder singers, and she has always enjoyed wide popularity in London.

Every summer Madame Culp spends ten days as a special guest of the Queen at Het Loo. The Queen Mother of Holland has been a patroness and admirer of Mme. Culp's art for many years.

**THE CULP RECORDS**

12-inch Red Label Records.

- DB170 { Faithful Johnnie (Beethoven)  
Love's old sweet song (Molloy)

**CORTOT AND THIBAUD**

**Sonata for Violin and Piano in A Major (Cesar Franck).**

Complete on Four 12-inch Records.

- DB785 Allegretto ben moderato. In 2 Parts  
DB786 Recitativo—Fantasia. In 2 Parts.  
DB787 Allegretto poco mosso. In 2 Parts.  
DB788 Allegro. In 2 Parts

**CORTOT AND CASALS**

- DA915-16 { Variations on an air from  
Mozart's "Magic Flute"  
(Beethoven)  
See under Casals and Cortot.

**CORTOT AND THE LONDON SYMPHONY ORCHESTRA**

12-inch Red Label Records.

**Concerto in A Minor, Op. 54 (Schumann)**

- DB1059 { 1st Mvt.—Allegro. affettuoso  
Parts 1 and 2

- DB1060 { 1st Mvt.—Allegro  
Parts 3 and 4

- DB1061 { 2nd Mvt.—Intermezzo, Andante  
grazioso

- DB1062 { 3rd Mvt.—Allegro vivace. Part 1  
3rd Mvt.—Allegro vivace  
Parts 2 and 3

(Album free with complete set.)

- DB1069 { Variations Symphoniques (C.  
Franck). Parts 1 and 2

- DB1070 { Variations Symphoniques (C.  
Franck). Parts 3 and 4

**CORTOT, CASALS AND THIBAUD**

- DA895-6 { Trio in G Major (Haydn). See  
under Casals

- DB947-50 { Trio in B Flat (Schubert). See  
under Casals

- DB1072-5 { Trio in D Minor, Op. 49 (Mendelssohn). See under Casals

10-inch Red Label Record.

- DA755 { Brazilian Serenade (Ay, Ay, Ayo  
(Sobrinko)  
Mireille (Gounod)—The Shepherd's  
Song

Operatic Records are also listed in special section under their particular opera.  
For best results use only "His Master's Voice" Needles.

## DAL MONTE, TOTI, Soprano (Dal Montee, To-tee)

Signorina Toti Dal Monte, principal soprano of La Scala, Milan, who recently achieved a wonderful success at the Grand Opera House, Paris, on the occasion of two special performances of "Rigoletto," was originally intended for a career as a pianist. Born in Venice, she studied the pianoforte at "Benedetto Marcello," but later on was compelled to abandon this branch of musical art, owing to an injury to the wrist. This adversity, curiously enough, proved to be her fortune.

From 1917 onwards she sang with ever increasing success in the principal theatres of Italy, until in 1921, she was engaged as leading soprano for an important tour in South America, where she was received with tremendous enthusiasm.

This success was repeated in Australia, with the Williamson-Tait Melba Opera Company, and later, throughout America.

The Gramophone Co. Ltd. is pleased to announce that Toti Dal Monte, the famous soprano, whose successes have been so justly merited, is, like all world-famous artists, an exclusive "His Master's Voice" artiste.

## THE TOTI DAL MONTE RECORDS

12-inch Red Label Records.

DB830 { *Barbiere di Siviglia* (Rossini)—Una voce poco fa  
Rigoletto (Verdi)—Caro Nome

DB1001 { *Carnevale di Venezia* (Arr. Benedict)  
Parts 1 and 2

DB1015 { *Lucia di Lammermoor* (Donizetti)—  
Mad Scene. In two parts

DB1040 { *Figlia del Reggimento* (Donizetti)—  
Convien partir  
Lucia di Lammermoor (Donizetti)—  
Regnava nel silenzio

DB1152 { *Figlia del Reggimento* (Donizetti)—  
Lo dice ognun  
Figlia del Reggimento (Donizetti)—La  
ricchezza ed il grado. (With  
La Scala Chorus)

10-inch Red Label Record.

DA698 { *Magari* (de Lorenzi Fabris)  
A Rosina (Felippi)

## D'ALVAREZ, MARGUERITE, Mezzo-Soprano (D'Al-vah-res)

Madame D'Alvarez is a Peruvian by birth, and her father was for many years Peruvian consul at Liverpool. But she has a particularly warm place in her heart for England, and it is in that country that she has had some of her greatest successes. Few of those who were present at the Service for the Unknown Soldier at Westminster Abbey will forget the wonderful moment when her rich expressive voice was heard singing "O rest in the Lord." By this wonderful solo she found a place in the affections of the British public.

She has a rich and appealing voice of great range, and she sings the songs of England, France, Italy and Spain with equal facility. Her successful tour of Australia in 1922 is well remembered. These new records of Madame D'Alvarez exhibit her great artistry very effectively.

DA790 { *Homing* (T. Del Riego). With Piano  
Do not go, my love (R. Hageman)  
DA831 { *Caro mio ben* (Giordani). Italian,  
with Piano  
Down here (Brahe). With Piano

DA1000 { *Carmen* (Bizet)—Pres des remparts,  
de Seville (Seguedille)  
Samson et Dalila (Saint-Saens)—Mon  
coeur s'ouvre

## DE GOGORZA, EMILIO, Baritone (der Goh-gort-zah)

One of the best known baritones on the continent of America, Emilio de Gogorza is famous for a well-trained voice and artistic interpretation. He sings a remarkable variety of music with admirable skill and unimpeachable good taste, both these qualities being conspicuous in the "His Master's Voice" records by this artist. His rendering of the "Toreador Song" and "O Sole Mio" are exceptionally fine, and reveal masterly powers. De Gogorza makes records exclusively for "His Master's Voice."

## THE DE GOGORZA RECORDS

12-inch Red Label Records.

DB186 { *La Paloma* (Yradier)  
La Partida (Alvarez)

DB594 { *Lost Chord* (Sullivan)  
O, song divine (Temple)  
DB628 { *Drink to me only with thine eyes*  
(Hullah)  
Semele (Handel)—Where'er you walk

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DE GOGORZA RECORDS.—Continued

10-inch Red Label Records.

\*DA175 { Absent (*Tirindelli*)  
Waiting for your return (*de Curtis-Caesar*)

DA185 { O sole mio (*Di Capua*)  
Santa Lucia—Neapolitan Folk Song

DA187 { John Peel—Old Hunting Song  
When dull care (*Wilson*)

DA188 { Floradora (*Stuart*)—In the shade of  
the palm  
Sally in our alley (*Carey*)

DA782 { La Golondrina (The Swallow)  
(Mexican Air)  
La Paloma (The Dove) (*Yradier*)

DA903 { O sole mio (*Di Capua*)  
Santa Lucia (*Cottrau*)

DE GOGORZA AND CARUSO

12-inch Red Label Record.

DB592 { A la luz de la luna (*Anton*)—Duet  
A Granada (*F.M. Alvarez*). E. Caruso

DE LUCA, GIUSEPPE, Baritone (day Loo-kah)

A Roman by birth, Giuseppe de Luca is one of the latest acquisitions of the Metropolitan Opera, New York, and no artist has more successfully proved his right to a place in the front rank than this superb Italian baritone.

At the age of thirteen his talent for singing was brought to the attention of Bartolini, the famous baritone and teacher. The boy then showed indications of musical feeling in marked degree, and his voice even at that time was of distinctly baritone quality. Fearing a possible change in the voice, it was not until some two years later that de Luca entered the Conservatoire of Santa Cecilia in Rome, where he studied for five years before making his debut in "Faust." He spent eight winter seasons in the famous La Scala, and has appeared with most significant success in all the important capitals of Europe, being well known to London audiences.

Signor de Luca's American debut was made as *Figaro* in the "Barber of Seville," at the Metropolitan Opera House, November 25th, 1915, when he won instant favour with Press and public alike. After hearing this fine artist, "His Master's Voice" promptly secured his exclusive services, and he has made many records which are fine examples of his artistic achievements.

THE DE LUCA RECORDS

12-inch Red Label Records.

DB219 { Faust (*Gounod*)—Dio possente  
Traviata (*Verdi*)—Di provenza

DE LUCA AND BORI

For duets, see under Bori

DE LUCA AND CARUSO

For duets, etc., see under Caruso.

DE LUCA AND GIGLI

For duets, see under Gigli.

DE LUCA AND FARRAR

For duets, see under Farrar.

DE LUCA AND GALLI-CURCI

For duets, see under Galli-Curci.

DE LUCA AND MARTINELLI

For duet and trio, see under Martinelli.

GALLI-CURCI, HOMER, GIGLI, DE LUCA

12-inch White Label Record.  
Rigoletto (*Verdi*)—Bella figlia  
(Quartet)  
DQ102 { Lucia di Lammermoor (*Donizetti*)  
Sextet. Galli-Curci, Homer, Gigli,  
De Luca, Pinza, Bada.

DE LUCIA, FERNANDO, Tenor

See Historical List.

DE' MURO, BERNARDO, Tenor (deh Moo-roh, Behr-nahr-doh)

De' Muro, one of Italy's foremost robust tenors, studied in Rome under Martini, and made his debut there as *Turiddu*, in Mascagni's "Cavalleria Rusticana." He made a great name for himself in Italy and created a very pronounced success in Mascagni's "Isabeau," at La Scala in Milan in 1912. He first visited America during the 1925-26 season, and subsequently toured South America.

If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

For Prices of Records, see page ii.

DE' MURO, BERNARDO—Continued.

DE' MURO AND E. BADINI

- DB644 { <sup>12-inch Red Label Record.</sup>  
 Trovatore (Verdi)—Deserto sulla  
 terra  
 Trovatore (Verdi)—Miserere. With  
 Ruggero and Chorus

## DE PACHMANN, VLADIMIR, Pianist (deh Pakh-man)

M. de Pachmann has been frequently heard in America, with each successive tour proving the most successful of all, his remarkable playing of the Chopin works, in particular, being greeted with the greatest enthusiasm.

The reproductions which we have made of this artist's playing show in a marvellously faithful manner his beautiful tone and exquisite delicacy of touch.

De Pachmann is known as one of the great tonalists of the piano. He presents also the spectacle of an artist labouring far into mature life to bring his technique to an unheard of perfection. Examples of such devotion, even in the arts, tend towards rarity.

De Pachmann is of Russian birth, but of world-adoption. He is the bearer of many awards and honours, to which every country he has seen has in some sense contributed. His energy has been enormous, his absorption in his art complete, and his devotion to it, historic.

### THE DE PACHMANN RECORDS

- <sup>12-inch Red Label Records.</sup>
- |         |   |          |   |
|---------|---|----------|---|
| DB858 { | Prelude in D flat major, Op. 28,<br>No. 15 ("Raindrop") (Chopin)                          | *DB861 { | Mazurka in B flat minor, Op. 24,<br>No. 4 (Chopin)                                      |
| DB859 { | Novellette, Op. 21, No. 1 (Schumann)  | DB931 {  | Mazurka in A flat major, Op. 50,<br>No. 2 (Chopin)                                      |
|         | Impromptu in F sharp minor, Op.<br>36, No. 2 (Chopin)                                     |          | Polonaise, Op. 26 (Chopin)  |
|         | Nocturne in B major, Op. 32, No. 1<br>(Chopin)  |          | Waltz in A Flat (Chopin)  |
| DB860 { | Nocturne in D flat, Op. 27, No. 2<br>(Chopin)   |          | <sup>10-inch Red Label Record.</sup>  |
|         | F major Etude, Op. 25, No. 3 Chopin;<br>Waltz in C sharp minor, Op. 64,<br>No. 2, Chopin. | DA761 {  | Waltz in D flat major, Op. 64, No. 1<br>(Chopin) (Prefaced by the Pianist's<br>Remarks) |
|         |   |          | Waltz in G flat major, Op. 70, No. 1<br>(Chopin)  |

For other DE PACHMANN records, see historical list.

## DESTINN, EMMY, Soprano

Born at Prague, in Bohemia, in 1878, Emmy Destinn took up the violin as her first study, but in 1892 decided to adopt singing as her profession, and made her debut in 1897.

Madame Destinn has spent most of her time at the Royal Opera, Covent Garden, and at the Metropolitan Opera House, New York, at both of which houses she is acknowledged as the greatest dramatic soprano of the day. For years she has been a great favourite with London audiences, her appearances in "Aida," "Madame Butterfly," "The Girl of the Golden West," "Tosca," and

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.  
 If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.



DESTINN RECORDS—Continued

"Ballo in Maschera," being especially notable. Her amazing versatility, her superb acting, and her glorious voice are the secrets of her success, and there is small wonder that she occupies a leading position on the operatic stage. The recognition of the independence of her country, Czecho-Slovakia, has been a source of great joy to Mme. Destinn.

She has made a number of splendid "His Master's Voice" records.

THE DESTINN RECORDS

12-inch Red Label Records.

DB222 { Aida (Verdi)—O Patria mia (Act 3)  
Ballo in Maschera (Verdi)—Morro, ma  
prima

DB223 { Gioconda (Ponchielli)—Suicidio!  
Tosca (Puccini)—Vissi d'arte

DB646 { Aida (Verdi)—Ritorna vincitor! (Act  
1)  
Trovatore (Verdi)—D'amor sull' ali

DB647 { Ave Maria (Gounod)  
Mme. Butterfly (Verdi)—Un bel di  
vedremo

DESTINN AND CARUSO  
For duet, see under Caruso.

DJ:01 { My homeland—Bohemian Folk Song  
The wedding—Bohemian Folk Song

DESTINN AND MARTINELLI  
See under Martinelli, record DB333.

DESTINN AND J. McCORMACK  
See under McCormack.

For other DESTINN records see historical list

EAMES, EMMA, Soprano. See Historical list.

EDVINA, MARIE LOUISE, Soprano

The opera-houses of London, Paris and America know Mme. Edvina well, for she is one of the popular sopranos of the lyric stage to-day.

She was born at Montreal and educated there, coming to England some years later.

Singing there as an amateur, at first, her unusual gifts of voice, temperament and personality attracted such attention that her friends persuaded her to study with a view to a professional career. Accordingly, Mme. Edvina went to Paris and placed herself under the tuition of Jean de Rezke, and in the grand season of 1908 at Covent Garden made her debut, with immediate success, as *Marguerite*, in "Faust." Since then Mme. Edvina has repeatedly sung at the Grand Opera and the Opera Comique in Paris, at the Metropolitan, New York, the Boston Opera House, and also has appeared in Italy.

Her finest roles are those of *Louise*, *Melisande*, *Tosca*, and *Manon*, in all of which she has become a favourite at Covent Garden, because of the dramatic intensity as well as the vocal charm with which she has invested those characters.

THE EDVINA RECORDS

12-inch Red Label Record

DB548 { Louise (Charpentier)—Depuis le jour  
Tosca (Puccini)—Vissi d'arte

ELMAN, MISCHA, Violinist (El-man, Mee-shah)

This Russian artist was born at Stalnoje, in the province of Kieff, in 1892. At the age of five he appeared at a village concert, many of the tunes he was able to play having been learned by ear from his father, who was the village schoolmaster.

LABELS—DA and DB (Red)  
DO (Pale Blue)

DJ and DK (Buff)  
DQ (White)

DM (Pale Green)

## ELMAN RECORDS—Continued

In the face of great difficulties, his father succeeded in obtaining for the clever child admission to the Imperial School of Music at Odessa, and from here he was induced by Auer, the eminent teacher, to let the boy come as Auer's pupil to Petrograd. There, in the most favourable surroundings, young Mischa's genius developed with wonderful rapidity, and he became famous as a boy prodigy. Invitations soon came to play in Paris, Prague and London. At fifteen years of age Elman was welcomed as a mature artist, with all the virtuoso's equipment at his command, equal to the most exacting composition. To-day the public regards him as one of the world's greatest violinists,

Subsequent tours throughout the chief centres of the world increased his already great popularity; crowded houses and unbounded enthusiasm being the rule wherever he appeared. The Gramophone Company, Ltd., have reproduced the playing of this artist with absolute perfection, the beautiful tone and delicate touch being revealed in artistic faithfulness in these exclusive "His Master's Voice" records.

## THE ELMAN RECORDS

12-inch Red Label Records.

- DB224 { *Cavatina* (Raff), Op. 85, No. 3  
*Symphonie Espagnole*, Op. 21 (Lalo)  
 —4th Movement

- DB225 { *Orfeo ed Euridice* (Gluck)—Melodie  
*Meistersinger* (Wagner-Wilhelmj)—  
 Prize Song

- DB226 { *Air for G string* (Bach)  
*Nur wer die Sehnsucht* (None but  
 the weary heart) (Tchaikovsky)

- \*DB230 { *Humoresque* (Dvorak)  
*Minute* (Padre Martini)

- DB233 { *Eili, Eili* (arr. by Elman)  
*Kol Nidrei* (Bruch)

- DB234 { *Nocturne in D flat*, Op. 27, No. 3  
 (Chopin-Wilhelmj)  
*Nocturne in E flat*, Op. 9, No. 2  
 (Chopin)

- DB235 { *Thais* (Massenet)—Meditation  
*Simple Aveu* (Thome)

- DB425 { *Ave Maria* (Schubert-Wilhelmj)  
*Melodie*, Op. 42, No. 3 (Tchaikovsky)  
 10-inch Red Label Records.

- DA193 { *Country Dance* (Beethoven-Elman)  
*Hungarian Dance No. 7, in A major*  
 (Brahms-Joachim)

- DA195 { *Orientale* (Kaleidoscope, Op. 50, No.  
 9) (Cui)  
*Souvenir* (Drdla)

- DA200 { *Minuet in D*, No. 2 (Haydn-Burme)  
*Minuet in G*, No. 2 (Beethoven)

- DA203 { *Hungarian Dance No. 17, in F sharp*  
 minor (Brahms-Joachim)  
*Rondino* (Beethoven-Kreisler)

- DA428 { *Serenade* (Drigo)  
*Traumerei* (Schumann)

- DA1010 { *Souvenir* (Drdla)  
*Kaleidoscope*, Op. 50, No. 9—  
*Orientale* (Cui)

## CARUSO AND ELMAN

See under Caruso.

## ELMAN STRING QUARTET

This famous string quartet was organised several years ago by Mischa Elman, who plays the first violin. His assistants are Bak (second violin), Rissland (viola), and Nagel (cello), well-known soloists of the Boston Symphony Orchestra.

## THE ELMAN RECORDS.

12-inch Red Label Records.

- DB238 { *Quartet in E flat* (Mozart)—Minuet  
*Quartet in G major* (Dittersdorf)  
 Andante

- DB1055 { *Andante Cantabile* (from Quartet,  
 Op. 11) (Tchaikovsky)  
*"Emperor" Quartet*. Theme and  
 Variations (Haydn)  
*Quartet in D minor*, Op. 76, No. 2 (Haydn)  
 DB1146 { 1st mvt.—Allegro  
 2nd mvt.—Andante  
 DB1147 { 3rd mvt.—Menuetto  
 4th mvt.—Vivace Assai

Operatic Records are also listed in special section under their particular opera.  
 For best results use only "His Master's Voice" Needles.



# FARRAR, GERALDINE, Soprano

This brilliant soprano was born at Melrose, Massachusetts, in 1882, and began to study music at the age of twelve. In 1899 she went to Paris. Her success was immediate. She has sung a large number of leading roles, including *Marguerite*, *Madame Butterfly*, *Manon*, *Micaela*, *Mignon*, *Elizabeth*, *Tosca*, *Juliet*, *Gilda*, *Mimi* and *Nedda*. London received her with acclamation in 1910. Miss Farrar has all the attributes of a great prima donna—a beautiful, fresh, flexible voice and a charming stage presence. America claims her usually, and she has for many years been one of the chief "stars" of the Metropolitan Opera, New York, but she is exceedingly well-known on the Continent.

The "His Master's Voice" records of this gifted singer display in a striking manner the loveliness of her voice, and are altogether delightful. Miss Farrar is another of the band of exclusive "His Master's Voice" collaborators.

## THE FARRAR RECORDS.

12-inch Red Label Records.

DB173 { Mignon (Thomas)—*Connais-tu le Pays?* (Violin Obb. by Kreisler)  
Mighty lak' a rose (Nevin) (Violin Obb. by Kreisler)

\*DB243 { Faust (Gounod)—*Jewel song*  
Faust (Gounod)—*Le roi de Thule* (Ballad)

DB247 { Manon (Massenet)—*Adieu notre petite table*  
Thais (Massenet)—*Te souvient-il?*

DB653 { Nozze di Figaro (Mozart)—*Voi che sapete*  
Tosca (Puccini)—*Ora stammi a sentir* (Act I.)

10-inch Red Label Records.

DA206 { Abide with me (Monk)  
Lead, kindly light (Rev. J. B. Dykes)

DA207 { Comin' thro' the rye (Scottish air)  
Ye banks and braes o' bonnie Doon

DA209 { Zaza (Leoncavallo)—*Mamma usciva*  
Zaza (Leoncavallo)—*Il bacio*. Duet with De Luca

DA508 { Mme. Butterfly (Puccini)—*Che tua madre prenderti* (Act II.)  
Mme. Butterfly (Puccini)—*Con onor muore* (Butterfly's death)

## FARRAR AND P. AMATO

12-inch Buff Label Records.

DK107 { Carmen (Bizet)—*Si tu m'aimes* (With Chorus) (Act IV.)  
Carmen (Bizet)—*Je t'aime encore* (Final duet, Part 2). Farrar and Martinelli, with Chorus

## FARRAR AND E. CARUSO

See under Caruso and Farrar.

## FARRAR AND DE LUCA

See under Farrar, record DA209.

## FARRAR AND M. JOURNET

12-inch Buff Label Records.

DK106 { Faust (Gounod)—*Elle ouvre sa fenetre* (Finale of Garden Scene)  
Faust (Gounod)—*Alerte!* (Prison Trio). Farrar, Caruso, Journet

12-inch Pale Blue Label Record.

DO101 { Mignon (Thomas)—*Duo des hironnelles*  
Boheme (Puccini)—*Quartet* (Act III.). Caruso, Farrar, Viafara, Scotti

## FARRAR AND HOMER

12-inch Buff Label Record.

DK125 { Mme. Butterfly (Puccini)—*Flower duet* (Act II.)  
Alla capanna andiamo (Campana)

## FARRAR AND JADLOWKER

See record DK124, under Farrar and Amato.

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6. If in doubt concerning operatic airs, consult the Operatic Section of this Catalogue.

## THE FARRAR RECORDS.—Continued.

## FARRAR AND MARTINELLI

12-inch Buff Label Records.

- DK107 { Carmen (Bizet)—**Je t'aime encore**  
(Final Duet, Part 2) (With Chorus)  
Carmen (Bizet)—**Si tu m'aimes** (Act  
IV.). Farrar with Amato, and  
Chorus

- DK108 { Carmen (Bizet)—**C'est toi!** (Final  
Duet, Part 1)  
Carmen (Bizet)—**Halte-la!** (Duet, Act  
II.)

## FARRAR AND SCOTTI

12-inch Buff Label Records.

- DK111 { Boheme (Puccini)—**Mimi, e ver** (Duet,  
Mimi-Marcel, Act III.)  
Don Giovanni (Mozart)—**La ci darem  
la mano**

FARRAR AND CARUSO IN CONCERTED  
NUMBERS

See under Caruso.

For other FARRAR records, see historical list

## FLETA, MICHELE, Tenor (Fleh-ta, Mee-keh-leh)

Michele Fleta was born in Saragoza (Spain), in 1898. He received his musical education in Spain and Italy, where he sang in Spanish, Italian, French and Portuguese. He made his debut in 1919 at the Verdi Theatre, Trieste, as *Paolo*, in Zandonai's opera, "Francesca da Rimini," under the direction of the composer. Afterwards he sang during the same season in "Aida." Dating from that time, his career has brought him the applause of many cities.

He sang in "Aida" at the Rinnovati Theatre at Leghorn. At Vienna and Budapest he sang in "Mephistopheles," "Tosca," "Aida," "Boheme," "Rigoletto," "Pagliacci," and "Carmen." At the Municipal Theatre, Piacenza, he appeared in "Carmen" and "Andrea Chenier." He then sang in "Carmen" and "Francesca da Rimini" at the Costanzi Theatre, Rome, then in "Carmen" and "Aida" at Palermo. At Genoa he appeared in "Carmen"; then at Bologna in the same role. At the Real Theatre, Madrid, he gave his whole repertoire with his usual great success, and was chosen last year by Mr. Zandonai to create the role of *Romeo* in his new opera "Giulietta e Romeo." His performance in this role was again a great success.

Fleta records exclusively for "His Master's Voice."

## THE FLETA RECORDS

12-inch Red Label Records.

- DB525 { **Ay, Ay, Ay** (Perez)  
La Dolores (Breton)—**Henchido de  
amor**

- \*DB976 { Lohengrin (Wagner)—**Cigno fedel**  
(Act I.)  
Lohengrin (Wagner)—**Da voi lontan**  
(Act III.)

- DB986 { Manon (Massenet)—**Chiudo gli occhi**  
Favorita (Donizetti)—**Spirto gentil**

- DB1034 { Boheme (Puccini)—**Che gelida  
manina**  
Pagliacci (Leoncavallo)—**Vesti la  
giubba**

- DB1053 { Aida (Verdi)—**Celeste Aida**  
Favorita (Donizetti)—**Una Vergine**

- DB1071 { Africana (Meyerbeer)—**O paradiso**  
Pescatori di Perle (Bizet)—**Mi par  
d'udir**

10-inch Red Label Records.

- DA445 { Puritani (Bellini)—**A te, o cara**  
Trust de los Tenorios (Serrano)—**Te  
quiero**

- DA446 { Rigoletto (Verdi)—**La Donna e mobile**  
Tosca (Puccini)—**E lucevan le stelle**

## FLETA AND AUSTRAL

12-inch Red Label Record.

- DB580 { Aida (Verdi)—Final Duet, "**Presago  
il cor**" (Part 1) (With Chorus)  
Aida (Verdi)—Final Duet, "**O terra  
addio**" (Part 2) (With E. Thornton  
and Chorus)

All Speeds are 78 unless otherwise indicated.  
For Prices of Records, see page ii.



# FLONZALEY QUARTET (Flon-zah-lee)

The world's greatest composers have lavished their supreme genius upon the production of chamber music—especially the string quartet, two violins, viola and 'cello—yet the rarity with which a true ensemble is obtained makes such music perhaps more difficult to appreciate, since its real beauty can only be revealed by the finest players. The Flonzaley Quartet is an organisation devoted exclusively to chamber music. It was formed in 1903 by E. J. de Coppet, an American millionaire, and named after his Swiss villa on Lake Geneva. The Quartet, however, has long maintained an independent existence, and is famous in American musical circles for its devotion to its artistic ideals, and the perfection of its achievements. The players who form the Quartet are: Adolfo Betti, first violin; Alfred Pochon, second; Louis Bailly, viola; and Ivan d'Archambeau, 'cello. The Quartet binds its members not to play in orchestra or even solo, so as to preserve the perfect unity of effect for which it is famous. Naturally a body of players with such lofty aims can only be recorded adequately by "His Master's Voice," and these records will be appreciated by all who are discriminating in their musical tastes, as the results of most careful and painstaking effort

## THE FLONZALEY QUARTET RECORDS

### 12-inch Red Label Records.

- DB249 { A Minor Quartet (Schumann)—Scherzo
- D Major Quartet (Mozart)—Andante
- DB250 { D Major Quartet, Op. 64 (Haydn)—Adagio Cantabile
- D Major Quartet, Op. 64 (Haydn)—Allegro Moderato
- B252 { A Major Quartet, Op. 41 (Schumann)—Assai Agitato
- G Major Quartet (Mozart)—Finale
- B254 { D Major Quartet (Mozart)—Minuet
- Molly on the shore (Grainger)
- B837 { G Major Quartet, Op. 77, No. 1 (Haydn)—First Movement
- G Major Quartet, Op. 77, No. 1 (Haydn)—Third Movement

### 10-inch Red Label Records.

- A210 { Canzonetta E Flat, Op. 12 (Mendelssohn)
- Drink to me only with thine eyes (Hullah)
- Quartet in F Major, Op. 135, (Beethoven). Complete on 4 10-inch Red Label records with attractive album.
- 1847 Allegro. Parts 1 and 2
- 1848 { Vivace
- Lento Assai. Part 1
- 849 { Lento Assai. Part 2
- Grave Allegro. Part 1

## FLONZALEY QUARTET AND GABRILOVITSCH (Pianist) See under Ossip Gabrilovitsch.

## FRANCI, BENVENUTO, Baritone (Fran-chee, Ben-veh-noo-toh)

Benvenuto Franci is one of the younger "coming" Italian operatic baritones. Some critics claim that he reminds of Titta Ruffo, possessing a fine robust voice and a great range. He is extremely popular in Italy, and also in South America, where he has scored great successes at the Colon Opera in Buenos Ayres.

### 12-inch Red Label Records.

- B1117 { Gioconda (Ponchielli)—Ah! Pescator affonda l'esca (Act I.)
- Gioconda (Ponchielli)—O monumento! (Act II.)
- B1138 { Ernani (Verdi)—Gran Dio (Act III.)
- Ernani (Verdi)—O sommo Carlo. (With Palet, Urbine and Chorus)

- DA850 { Grave-Allegro. Part 2
- Quartet in C Minor, Op. 18 (Beethoven)—Minuetto
- Quartet in G Major, Op. 18, No. 2 (Beethoven) Complete on 4 10-inch records with attractive album.
- DA851 Allegro. Parts 1 and 2
- DA852 Adagio Cantabile. Parts 1 and 2
- DA853 Scherzo. Parts 1 and 2
- DA854 Finale. Parts 1 and 2
- Quartet No. 8 in D Major (Mozart)
- DA947 { 1st Mvt.—Allegretto
- Parts 1 and 2
- DA948 { 2nd Mvt.—Andante
- 3rd Mvt.—Menuetto—Allegretto
- DA949 { 4th Movement—Allegretto
- Parts 1 and 2

## FLONZALEY QUARTET AND HAROLD BAUER (Pianist)

- Quintet in F Minor, Op. 34 (Brahms). Complete on 5 12-inch Red Label records with handsome album.
- DB970 Allegro. Parts 1 and 2
- DB971 { Allegro. Part 3
- Andante. Part 1
- DB972 { Andante. Part 2
- Scherzo. Part 1
- DB973 { Scherzo. Part 2
- Finale (Allegro Non Troppo). Part 1
- DB974 { Finale (Allegro Non Troppo). Parts 2 and 3

- DB1154 { Otello (Verdi)—Credo
- Otello (Verdi)—Era la notte
- Forza del Destino (Verdi)—Urna fatale
- DB1262 { Trovatore (Verdi)—Per me ora fatale (With G. Masini, Bass, and Members of La Scala Chorus)

All Speeds are 78 unless otherwise indicated.  
For Prices of Records, see page ii.

## GABRILOVITSCH, OSSIP, Pianist (Gabree-loh-veech, Os-seep)

Ossip Gabrilovitsch is one of the best-known Russian pianists, who gave up a brilliant virtuoso career to become conductor of the Detroit Symphony Orchestra. He studied music under Liadov and Glazounov, and Piano under Leschetizky, in Vienna, making a debut in Berlin in 1896. During the 1925-26 season Gabrilovitsch appeared as soloist with the Philadelphia Symphony Orchestra, to commemorate his appearance with that famous organisation at his debut in America 25 years ago.

GABRILOVITSCH AND FLONZALEY  
QUARTET

12-inch Red Label Records.

Schuman's Quintet in E Flat Major Op. 44.  
Art Album free with complete set

DB1191 { 1st Movement—Allegro Brillante  
Parts 1 and 2

DB1192 { 2nd Movement—In modo d'una Marcia  
Parts 1 and 2

DB1193 { 3rd Movement—Scherzo : Molto vivace  
Parts 1 and 2

DB1194 { 4th Movement—Finale : Allegro  
Parts 1 and 2

## GADSKI, JOHANNA, Soprano (Gahds-kee)

Johanna Gadski was born in 1871. She made her debut at quite an early age. Her success was immediate, and has grown greater with each succeeding year. Her Wagnerian interpretation have always been considered, both in London and New York, as some of the finest the operatic stage has ever seen. She sings in exquisite style, and gives a pleasing and effective interpretation in all her work. It is with pleasure that The Gramophone Company, Ltd., present their list of "His Master's Voice" records of this famous artist, the Gadski-Caruso duets being worthy of special mention.

## GADSKI AND P. AMATO

12-inch Buff Label Record.

DK126 { Aida (Verdi)—Duet, "Ciel! Mio  
Padre" (Part 1)  
Aida (Verdi)—Duet, "Su dunque"  
(Part 2)

## GADSKI AND CARUSO

See under Caruso and Gadski.  
For other Gadski records see historical list.

## GADSKI AND HOMER

12-inch Red Label Record.

DB667 { Orfeo ed Euridice (Gluck)—Su e  
me vieni  
Faust (Gounod)—Quando a te 1  
Louise Homer (Solo)

## GALLI-CURCI, AMELITA, Soprano (Gal-lee Koor-chee)

Fresh from triumphs in Madrid and South America, where she sang with Caruso and Titta Ru Galli-Curci, nevertheless, came to the United States unheralded. Her debut with the Chicago Opera Company in November, 1916, however, was such a success as has seldom been experienced in recent times. As soon as her engagements there permitted, she visited other important music centers in America, where similar fortune awaited her. Not until January, 1918, did she make her first debut in opera in New York. Her singing at once created the wildest enthusiasm, and her conquest of the United States was complete. Galli-Curci is an Italian by birth, but is something of an American by nature. Her voice is one that haunts the memory: wonderfully pure in quality, amazingly flexible, and of even quality throughout its entire wide-compass. In addition, her musical training has given her an unusually broad musicianship, for she is an accomplished pianist as well as a coloratura soprano versed in the highest traditions of the *bel canto* school. With all these talents she possesses also a winning personality, an old-world grace, an elusive femininity, that combine to make her altogether exceptional. "His Master's Voice" was quick to recognise her great talent and the first of the records which she makes for this Company exclusively, were made even prior to her Chicago debut.

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 25c. If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.



GALLI-CURCI RECORDS.—Continued.

THE GALLI-CURCI RECORDS

12-inch Red Label Records.

- DB255 { Pecheurs de Perles (*Bizet*)—Comme  
autrefois  
Perle du Bresil (*David*)—Charmant  
oiseau (*With Flute Obb. by C.  
Barone*)
- DB256 { Sonnambula (*Bellini*)—Ah! non credea  
Sonnambula (*Bellini*)—Come per me
- DB257 { Rigoletto (*Verdi*)—Caro nome  
Traviata (*Verdi*)—Ah! fors'e lui
- DB258 { Echo song (*Bishop*)  
Lo, here the gentle lark (*Bishop*)
- DB260 { Lucia di Lammermoor (*Donizetti*)—  
Mad scene  
Dinorah (*Meyerbeer*)—Shadow song  
(*Flute Obb. by Barone*)
- DB261 { Barbieri di Siviglia (*Rossini*)—Una  
voce poco fa  
Mme. Butterfly (*Puccini*)—Un bel di
- DB262 { Ah! Vous dirais-je, maman—Vari-  
ations (*Mozart-Adam*)  
Villanelle (*Dell'Acqua*) (*With Flute ob.*)
- DB263 { Lakme (*Delibes*)—Bell song, "Dov'e  
l'Indiana"  
Peer Gynt (*Grieg*)—Solveig's song
- DB264 { Mignon (*Thomas*)—Polonaise, "Io son  
Titania"  
Romeo et Juliette (*Gounod*)—Waltz  
"Nella calma"
- DB602 { Home, sweet home (*Bishop*)  
The last rose of summer (*Moore*)
- DB641 { Furitani (*Belini*)—Son vergin vezzosa  
(*Polonaise*)  
Rigoletto (*Verdi*)—Tutte le feste (Act  
III.)
- DB798 { Dinorah (*Meyerbeer*)—Si carina  
Pretty mocking bird (*Bishop*) (*With  
Flute Obb.*)
- DB813 { Trovatore (*Verdi*)—Come d'aurato  
(Tacea la notte)  
Trovatore (*Verdi*)—Timor di me?  
(D'amor sull' ali)
- DB927 { Hamlet (*Thomas*)—Ai vostri giuochi  
Mad Scene, (Part 1)  
Hamlet (*Thomas*)—Ed ora a voi (Mad  
Scene, Part 2)
- B1144 { Air and Variations (*Proch*)  
Zemire et Azor (*Gretry*)—La Fau-  
vette (*The Warbler*)
- B1278 { Chanson Solveig ("Peer Gynt")  
(*Grieg*)  
Lo, Hear the Gentle Lark (*Bishop*)

10-inch Red Label Records.

- DA212 { Crepuscule (*Massenet*)  
Les Filles de Cadiz (*Delibes*)

- DA213 { Sonnambula (*Bellini*)—Sovra il sen  
Messaggero Amorooso (*Waltz*, Op. 64,  
No. 1) (*Chopin*)
- DA214 { Nozze di Figaro (*Mozart*)—Non so piu  
cosa son  
Lucia di Lammermoor (*Donizetti*)—  
(Mad Scene, Part 2)
- DA215 { Manon Lescaut (*Auber*)—C'est l'his-  
toire (Laughing song)  
Clavelitos (Carnations) (*Valverde*)  
Traviata (*Verdi*)—Addio del passato  
(Act IV.)
- DA216 { Traviata (*Verdi*)—Sempre libera  
(Waltz, Act I.)
- DA217 { The Wren (Capinera) (*Benedict*) (*With  
Flute Obb.*)  
Caro mio ben (*Giordani*)  
Little Birdies (*Buzzi-Peccia*)  
When Chloris sleeps (*Samuels*)
- DA219 { Coq d' Or (*Rimsky-Korsakov*)—Hymn  
to the sun  
Sadko (*Rimsky-Korsakov*)—Chanson  
Hindoue
- DA249 { A kiss in the dark (*V. Herbert*)  
Kiss me again (*V. Herbert*)  
Ol' Car'lina (*Cooke*)
- DA328 { Old folks at home (Swanee River)  
(*Foster*)
- DA673 { Coppelia (*Delibes*) (Waltz)  
Serenade (*Pierne*)
- DA805 { Carceleras (*Chapi*)—Prison Song  
Serenata (*Tosti*)
- DA817 { Dinorah (*Meyerbeer*)—Ombra Leg-  
giera. In 2 Parts
- DA928 { Parla—Valse (*Arditi*)  
The Gypsy and the Bird (*Benedict*)
- DA1002 { La Capinera (*Benedict*)  
La Paloma (*Yradier*)
- DA1011 { Home, Sweet Home (*Bishop*)  
Last Rose of Summer (*Moore*)

GALLI-CURCI AND G. DE LUCA

12-inch Red Label Record.

- DB1165 { Traviata (*Verdi*)—Dite alla giovine  
Traviata (*Verdi*)—Imponete—Non  
amarlo ditegli

10-inch Red Label Record.

- DA381 { Rigoletto (*Verdi*)—Piangi fanciulla  
(Act III.)  
Romeo et Juliette (*Gounod*)—Ah! ne  
fuis pas. L. Bori and T. Schipa
- DA1028 { Rigoletto (*Verdi*)—Piangi fanciulla  
Rigoletto (*Verdi*)—Ah, veglia o  
donna

GALLI-CURCI AND TITO SCHIPA

12-inch Red Label Record.

- DB811 { Lucia di Lammermoor (*Donizetti*)—  
Veranno a te (Act I.)  
Sonnambula (*Bellini*)—Son geloso del  
zefiro

LABELS—DA and DB (Red)  
DO (Pale Blue)

DJ and DK (Buff)  
DQ (White)

DM (Pale Green)

## GALLI-CURCI RECORDS.—Continued.

## GALLI CURCI AND SCHIPA

10-inch Red Label Records.

- DA646 { Don Pasquale (*Donizetti*)—Tornami a dir (Act III.)  
 { Rigoletto (*Verdi*)—E il sol dell'anima (Love Duet)

- DA711 { Traviata (*Verdi*)—Un di felice (Act I.)  
 { Traviata (*Verdi*)—Parigi, o cara (Act IV.)

GALLI-CURCI CONCERTED NUMBERS  
 For quartet from "Rigoletto" and sextet from "Lucia" (DQ100), see under Caruso and under Gigli

## GALVANY, MARIA, Soprano (Gal-vah-nee, Mar-ya)

See historical list.

## GERHARDT, ELENA, Mezzo-Soprano (Gher-hardt, Eh-leh-nah)

Madame Elena Gerhardt is one of the greatest lieder singers in the world. She is a native of Leipzig, and her parents, although not especially gifted, were enthusiastic musical amateurs. As a result, her early signs of musical ability were hailed with delight, and she entered the Conservatoire at the age of sixteen, fully determined to become a great singer. She soon found that she had a remarkable talent in the interpretation of the classic lieder of such composers as Schubert, Brahms, Schumann, and Hugo Wolf. Arthur Nikisch, the famous conductor, was so enthusiastic about her genius that he insisted on her giving a public lieder recital when she was but eighteen years of age, and he played her piano accompaniment himself. Since then, Madame Gerhardt's fame has increased by leaps and bounds, and her regular London appearances before the war and since 1922 have been among the chief events of the season. Madame Gerhardt's new records may, without exaggeration, be termed inimitable, and whether it be Brahms, Hugo Wolf or Schubert, one feels that her interpretation must be final and authoritative.

## THE GERHARDT RECORDS

12-inch Red Label Records.

- \*DB916 { Gretchen am Spinnrade, Op. 2 (Schubert)  
 { Auf den Wasser zu singen, Op. 72 (Schubert)  
 { Von ewiger Liebe (Eternal love) Op. 43, No. 1 (Brahms)  
 \*DB1021 { Immer leiser (Fainter grow my slumbers), Op. 105, No. 2 (Brahms)

- \*DB1030 { Geistliches Wiegenlied (Brahms)  
 { Mariae Wiegenlied (Reger)  
 10-inch Red Label Records.

- DA706 { Das lied im Grunen, Op. 115, No. 1 (Schubert)  
 { Wohin, Op. 25, No. 2 (Schubert)

- \*DA715 { Auf den grunen Balkon (Hugo Wolf)  
 { Verborgenheit (Secrecy) (Hugo Wolf)  
 { Die Forelle (The Trout) (Schubert)

- DA835 { Vor dem Fenster, Op. 14, No. 1 (Brahms)

For additional Gerhardt songs see page 64.

## GIANNINI, DUSOLINA, Soprano (Gee-yah-nee-nee, Doo-soh-lee-nah)

Dusolina Giannini is an Italian brought up in America. She comes from a very musical family, and, after studying the piano for several years, she studied singing for four years with Mme. Marcella Sembrich, the famous soprano. The young singer became a prominent concert singer in the United States in 1922. In August, 1925, she made her operatic debut in Hamburg as "Aida," meeting with great success, which was repeated in other German cities, including Berlin.

## THE GIANNINI RECORDS

12-inch Red Label Record.

- DB1093 { Aida (*Verdi*)—Ritorna vincitor  
 { Aida (*Verdi*)—O patria mia
- DB1217 { Forza del Destino (*Verdi*)—Madre, pietosa Vergine. Parts 1 and 2  
 { La Forza del Destino (*Verdi*)—Pace, pace mio Dio! (Act IV.) (With Orchestra, Conducted by John Barbirolli)
- DB1228 { La Forza del Destino (*Verdi*)—La Vergine degli angeli (Act II.) (With Members of La Scala Orchestra, Conducted by Carlo Sabajno)
- DB1247 { O Sole Mio (*Di Capua*)  
 { Manella Mia (Neapolitan Folk Song) (Trans.: Giannini)
- DB1265 { Gretchen am Spinnrade (Margaret at the Spinning Wheel) (Schubert)  
 { Ungeduld (Impatience) (Schubert)
- DB1264 { Madame Butterfly (*Puccini*)—Un bel di vedremo  
 { Manon Lescaut (*Puccini*)—In quelle trine morbide

- DA808 { I Love You Truly (Jacobs-Bond)  
 { Just Awearyin' For You (Jacobs-Bond)
- DA839 { Carmela (Hauge-Ross)  
 { Cielto Lindo (Bourdon)

- DA892 { Cavalleria Rusticana (Mascagni)—Voi lo sapete, o mamma  
 { Tosca (Puccini)—Vissi d' arte

- DA938 { Carmena—Waltz (Lane-Wilson)  
 { My mother (Marsden)

- DA1019 { Annie Laurie (Traditional)  
 { Bonnie Sweet Bessie (Gilbert)

- DA1024 { Luise (Neapolitan Folk Song) (Arr. Giannini)  
 { Ohie Meneche ("La fiera del Mast") ("Andrea") (Trans.: Giannini)

- DA1025 { My Lovely Celia (Arr. Lane Wilson)  
 { Love has Eyes (Bishop)

- DA1029 { Allerseelen (All Souls' Day), Op. 10, No. 8 (R. Strauss)  
 { Zueignung (Devotion), Op. 10, No. 1 (R. Strauss)

See also "Aida" set, page 143.

LABELS—DA and DB (Red)  
DO (Pale Blue)DJ and DK (Buff)  
DQ (White)

DM (Pale Green)



# GIGLI, BENIAMINO, Tenor (Jeel-ye)

Beniamino Gigli, a brilliant Italian tenor of the younger generation, was born in 1890 at Recanati and, although not originally intended for a musical career, sang in the churches of his native town at an early age. When seventeen years old, he applied for a place in the "Schola Cantorum" of the famous Sistine Chapel of St. Peter's, Rome, then under the direction of Maestro Perosi, and after studying singing in the eternal city, eventually entered the celebrated Conservatoire of St. Cecilia, to complete his musical education. He first attracted public attention by winning first prize in a competition at Parma, held by Campanini, the well-known conductor, and, as a consequence, made his debut on the operatic stage soon after, at Rovigo, in "Gioconda," in 1914. From that time he made steady progress towards the front rank of Italy's operatic artists, and eventually achieved a great triumph in the festival performance of Boito's "Mefistofele," given under Toscanini, in 1918. Another notable performance, which helped to make his name with the Italian public, was the production of Mascagni's "Lodoletta," at Milan in the same year, in which the young tenor took the leading role. He is now one of the leading tenors at the Metropolitan Opera House, New York.

## THE GIGLI RECORDS

12-inch Red Label Records.

- DB109 { *Africana* (Meyerbeer)—O paradiso  
Marta (Flotow)—M'appari  
Lucia di Lammermoor (Donizetti)—
- DB870 { *Tombe degli avi* (Fra poco)  
Lucia di Lammermoor (Donizetti)—  
Tu che a Dio (Finale, Act III.)
- DB1002 { *Notturmo d'Amore* (Drigo)  
Serenade (Toselli)
- DB1222 { *La Traviata* (Verdi)—Dei miei  
bollenti spiriti  
Lucia di Lammermoor (Donizetti)—  
Tombe degli avi miei (Donizetti)
- DA220 { 10-inch Red Label Records.  
*Gioconda* (Ponchielli)—Cielo e mar  
Pagliacci (Leoncavallo)—Vesti la  
giubba
- DA713 { *Funiculi, Funicula* (Denza)  
Povero Pulcinella (Peccia)
- DA797 { *Elisir d'Amore* (Donizetti)—Quanto e  
Bella  
Mandolin Serenade (Tagliaferri)
- DA856 { *Manon Lescaut* (Puccini)—Donna non  
vidi mai  
Tosca (Puccini)—Recondita armonia

- DA883 { *Mefistofele* (Boito)—Giunto sul passo  
Mefistofele (Boito)—Dai campi

## GIGLI AND L. BORI (Soprano)

10-inch Red Label Record.

- DA381 { *Romeo et Juliette* (Gounod)—Ah! ne  
fuis pas  
Rigoletto (Verdi)—Piangi fanciulla.  
Galli-Curci and De Luca

## GIGLI AND DE LUCA (Baritone)

12-inch Red Label Records

- DB1050 { *Boheme, La* (Puccini)—O Mimi, tu  
piu non torni  
Forza del Destino, La (Verdi)—  
Solenne in quest'ora

- DB1150 { *Gioconda* (Ponchielli)—Enzo Grim-  
aldo  
Pescatori di Perle (Bizet)—Del tempio  
al limitar

## GIGLI, GALLI-CURCI, HOMER, DE LUCA PINZA, BADA

12-inch White Label Record.

- DQ102 { *Lucia di Lammermoor* (Donizetti)—  
Sextet  
Rigoletto (Verdi)—Quartet

# GILBERT, CHARLES, Baritone

See historical list.

# GILLY, DINH, Baritone (Zhee-lih)

Born in Algeria. Studied in Rome under the celebrated Italian baritone, Cottoni, and afterwards at the Conservatoire, Paris. Commenced his serious career at the Paris Opera House in 1902 when 22 years of age. Since then he has appeared with great success at numerous famous centres including Monte Carlo, the Metropolitan Opera House, New York, and Covent Garden.

Dinh Gilly was a great friend of the late Enrico Caruso, with whom he sang at the Metropolitan for the seven years previous to 1914.

12-inch Red Label Records.

- DB849 { *Pagliacci* (Leoncavallo)—Prologue  
(Part 1)  
Pagliacci (Leoncavallo)—Prologue  
(Part 2)

## GILLY AND HISLOP

12-inch Red Label Record.

- \*DB743 { *Mme. Butterfly* (Puccini)—Amore o  
grillo (Act I.)  
Mme. Butterfly (Puccini)—Dovunque  
al mondo (Act II.)

# GLUCK, ALMA, Soprano (Glook)

This delightful young artist was born in Bucharest, Roumania, but was taken to America at the age of six and received all her musical education there.

She made her first appearance as *Sophie* in *Werther* at the New Theatre, New York, and awoke next morning to find herself famous. Since that time she has appeared in various operas with much success, among them "Boheme," "Pique Dame," "Orfeo," "Bartered Price," "Rheingold," "Faust," etc. She has had several successful seasons at the Metropolitan Opera House, New York.

All Speeds are 78 unless otherwise indicated.

Operatic Records are also listed in special section under their particular opera.

GLUCK, ALMA, Soprano—*Continued*

Her first appearance in England in the summer of 1913 sent the critics into lavish descriptions of her art, and she was compared with Melba and Patti. Her audiences at the Albert Hall and the Queen's Hall were entranced by the beauty of her singing, and these appearances were, indeed, among the leading musical events of the time.

No time was lost in securing the exclusive series of this gifted artist for "His Master's Voice," and the numbers given below are exquisite reproductions of this charming singer's voice.

THE GLUCK RECORDS

12-inch Red Label Records.

DB275 { Carry me back to old Virginny  
(Bland)  
Old Black Joe (Foster)

DB277 { Aloha Oe (Liliuokalani)  
My old Kentucky home (Foster)

DB278 { Angels ever bright (Handel)  
Semele (Handel)—Oh, sleep! Why  
dost thou leave me?

DB279 { Carmen (Bizet)—Io dico (Micaela's air)  
Louise (Charpentier)—Depuis le jour

DB282 { Jocelyn (Godard)—Berceuse  
Pagliacci (Leoncavallo)—O che volo  
(Balatella)

DB768 { Listen to the mocking bird (Haw-  
thorne)  
Rossignols amoureux (Rameau)

10-inch Red Label Records.

DA227 { Boheme (Leoncavallo)—Donde lieta  
(Addio) (Act III.)  
Boheme (Leoncavallo)—Quando m'en  
vo (Waltz) (Act II.)

DA228 { Bonnie sweet Bessie (Gilbert)  
Comin' thro' the rye (Scottish air)

DA231 { Lo, here the gentle lark (Bishop)  
(Flute Obligato)  
My laddie (Thayer)

DA232 { Little grey home in the West (Lohr)  
(With Cello Obligato)  
A perfect day (Jacobs-Bond) (With  
Male Quartet)

DA233 { Sadko (Rimsky-Korsakov)—Chanson  
Hindoue  
Tu! (Habanera) (Fuentes)

DA237 { The lass with the delicate air (Arne)  
When love is kind (Moore)

DA238 { Hark, hark, the lark (Schubert)  
The brook (Delores)

\*DA240 { L'Heure exquise (Hahn)  
Two folk songs of Little Russia (arr.  
by Zimbalist)

DA486 { Snow Maiden (Rimsky-Korsakov)—  
Aller au bois  
Snow Maiden (Rimsky-Korsakov)—  
Shepherd Lehl's song

DA517 { The braes of Balquhiddie (Tanna-  
hill)  
Irish love song (Lang)

GLUCK AND CARUSO

See under Caruso and Gluck.

GLUCK AND L. HOMER

12-inch Red Label Records.

DB478 { Norma (Bellini)—Mira, o Norma  
I waited for the Lord ("Hymn of  
Praise") (Mendelssohn)

10-inch Red Label Records.

DA158 { O that we two were maying (Nevin)  
Whispering hope (Hawthorne)

DA451 { Abide with me (Monk)  
I need thee every hour (Lowry)

DA452 { Jesu, lover of my soul  
Rock of Ages (Hastings)

DA453 { Tales of Hoffmann (Offenbach)—Bar-  
carolle  
Life's dream is o'er (Music to "Alice,  
where art thou?")

GLUCK AND E. ZIMBALIST (Violinist)

12-inch Red Label Records.

DB573 { Fiddle and I (Goodeve)  
Sing me to sleep (Green) (With String  
Quartet)

DB574 { Angels' serenade (Braga)  
Ave Maria (Bach-Gounod)

GOGORZA, See under De Gogorza

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.  
If in doubt concerning operatic airs, consult the Opera Section of this Catalogue,



# GORDON, JEANNE, Contralto

A clever and talented contralto. She is at present singing with the Metropolitan Opera Company in New York, with whom she made her debut last year in the part of "Carmen." This debut was notable as being the first time an American "Carmen" had sung at the Metropolitan Opera House since the time of Geraldine Farrar. Miss Gordon is rapidly maturing into one of the finest dramatic contraltos of her day. After her sensational debut in New York, no time was lost in securing her services for "His Master's Voice."

- DA733 { Carmen (Bizet)—Pres des remparts  
(Seguedille)  
Carmen (Bizet)—Voyons que j'essaie  
(Card song)

# GRANFORTE, APOLLO, Baritone

This promising young baritone was born in the little town of Legnago, in the Province of Verona but his early youth was spent in the Province of Vicenza.

At the age of eighteen he emigrated to the city of Buenos Aires in the Republic of the Argentine to seek his fortune. Among the scanty luggage that he carried was his beloved old guitar, and it was really with this that he found his fortune. In Buenos Aires he joined his brother. During the week-days they worked together at the bench as shoe-makers, but on Sundays they would meet at the local inn, and there, joined by their fellow countrymen, they would pass the time singing songs of their Fatherland, and Chorals from the various Operas.

At the Communal Bologna he sang under the conductor Leopoldo Mugnane. He then made a triumphant tour with the Melba Opera Company in Australia. It might be said that in this tour, where he sang at over eighty performances, he reached the height of his career, where his art, both histrionic and lyric, became fully developed.

His success throughout Australia during this tour was enormous, and he shared equal honours with Melba and Dal Monte in the enthusiasm of the Australian people. This was during 1924.

The repertoire of Granforte consists of forty-five Operas of all kinds, many of which he not only sings in Italian but also in Spanish and French. He is equally the master of each of these languages. The baritone repeated his Australian success in 1928.

The great success of Granforte can be attributed to unceasing efforts and tireless study. Only the most perfect results can satisfy his demand on himself.

As an actor he is exceptionally gifted, and his portrayals of "Amfortas," "Rigoletto" and "Scarpia" have stamped him as one of the most powerful and realistic singers on the modern Opera stage.

## THE GRANFORTE RECORDS

12-inch Red Label Records.

- DB937 { Otello (Verdi)—Era la notte  
Ballo in Maschera (Verdi)—Eri tu che  
macchiavi (Verdi)

- DB938 { Carmen (Bizet)—Toreador's song  
Faust (Gounod)—Dio Possente

- DB1044 { Pagliacci (Leoncavallo)—Si puo ?  
Pagliacci (Leoncavallo)—Un nido d  
memorie

10-inch Red Label Records.

- DA699 { Alma Llanera (Guitierrez)  
La Paloma (Yradier)

- DA784 { Giovinezza (Fascisti Hymn)  
La Leggenda del Piave. With Chorus

## GRANFORTE & HILDA MONTI (Soprano)

12-inch Red Label Record

- DB1153 { Aida (Verdi)—Rivedrai le foreste  
Aida (Verdi)—Su dunque

## GRANFORTE AND J. HISLOP (Tenor)

12-inch Red Label Record.

- DB939 { Boheme (Puccini)—O Mimi tu Piu  
Forza del Destino (Verdi)—Solenne in  
quest' ora

## GRANFORTE, A., AND HINA SPANI (Sop.)

12-inch Red Label Record.

- DB1046 { Pagliacci (Leoncavallo)—Love Duet,  
Part 1  
Pagliacci (Leoncavallo)—Love Duet  
Part 2—Decidi il mio destin

## GRANFORTE AND G. ZENATELLO (Tenor)

12-inch Red Label Record.

- DB1007 { Otello (Verdi)—Si pel ciel  
Otello (Verdi)—Una vela! G.  
Zenatello and Chorus

# GRIEG EDVARD (1843-1907) Composer. (Greeg, Ed-varð)

For Piano Record, see historical list

# HEIFETZ, Violinist (High-fetz,)

To few it is given, while still on the threshold of life, to achieve the success which comes ordinarily—if it comes at all—only after maturity and experience. Yet that is what Heifetz has accomplished. He began playing the violin at three, completed the course at the Royal Music School at Vilna, at the age of seven, and, after study with Professor Leopold Auer in Petrograd, was a mature artist at the age of ten. His tour through Russia was a triumph; the keenest critics of Europe had nothing but praise for him. And now, after terrible experiences in escaping from Russia to the United States, by way of Siberia, during the war, he has conquered America. Just turned twenty, he ranks with the greatest violinists of the day. His technique is flawless; the intonation is perfect, the quality of the tone superb and entirely individual, phenomenal mastery over bow and violin having been vouchsafed him in childhood by a beneficent Nature for once bent upon creating a perfect model. Over and above all that, the ageless insight of genius makes his interpretations so full of poetic charm and true artistic beauty.

# He

## "GREATEST ARTISTS—FINEST RECORDING!"

### HEIFETZ, Violinist—Continued

In May, 1920, Heifetz made his English debut at the Queen's Hall, London, before a packed house attracted by the wonderful "His Master's Voice" records that had preceded him. Needless to say, he emerged triumphant, critics and public alike being unanimous in acclaiming him as one of the greatest violinists of our day. Heifetz toured Australia in 1921, and during the winter of 1927.

#### THE HEIFETZ RECORDS

12-inch Red Label Records.

- DB283 { Ave Maria (Schubert-Wilhelmj)  
On wings of song (Mendelssohn)  
Gypsy Airs, Op. 20, No. 1 (Zigeuner-  
weisen (Sarasate)
- DB284 { Gypsy Airs, Op. 20, No. 2 (Sarasate)  
Danza Espanola, Op. 21, No. 1  
(Sarasate)
- DB285 { Introduction and Tarantelle, Op. 43  
(Sarasate)  
Serenade Melancolique, Op. 26  
(Tchaikovsky)
- DB286 { Serenade, Op. 48 (Valse) (Tchaikovsky)  
Berceuse (Juon)—Valse du ballet  
Raymonde (Glazounov)
- DB288 { Concerto in E minor, Op. 64 (Men-  
delssohn)—Finale  
Concerto in A minor (Goldmark)—  
Andante
- DB289 { Concerto, Op. 35 (Tchaikovsky)—  
Canzonetta  
Ronde des Lutins (Bazzini)
- DB290 { Scherzo Tarantelle, Op. 16 (Wienia-  
vski)
- DB292 { Nocturne, Op. 27, No. 2 (Chopin)  
Rondo in G Major (Mozart-Kreisler)
- DB838 { Habanera, Op. 31, No. 2 (Sarasate)  
Hebrew Dance (Achron)
- DB945 { La Plus Que Lente (Debussy)  
(a) Minuetto No. 1 and 2 (from  
Sonata No. 6) (Bach)  
(b) The Little Windmill (Couperin)
- DB1047 { Ave Maria (Schubert)  
Rondo (Schubert)
- DB1048 { Hebrew Melody (Achron)  
Zapateado (Sarasate)

- DB1216 { (a) Jota (De Falla)  
(b) Puck (Grieg, Arr. Achron)  
On wings of song (Mendelssohn, Arr.  
Achron)

10-inch Red Label Records.

- DA241 { Caprice, Op. 1 No. 13 (Paganini  
Kreisler)  
Caprice, Op. 1 No. 20 (Paganini-  
Kreisler)
- DA242 { Ruins of Athens (Beethoven-Auer)—  
Chorus of Dervishes  
Ruins of Athens (Beethoven-Auer)—  
Turkish March
- DA243 { Capricieuse, Op. 17 (Elgar)  
Guitarre, Op. 45, No. 2 (Moszkowski-  
Sarasate)
- DA244 { Minuet (Porpora-Kreisler)  
Valse Bluette (Drigo-Auer)
- DA245 { Danza Espanola (Granados-Kreisler)  
Hungarian Dance No. 1, in G minor  
(Brahms)
- DA246 { Meditation (Glazounov)  
Sicilienne et Rigaudon Francoeur-  
Kreisler)
- DA247 { Serenade, Op. 4 (d'Ambronio)  
Slavonic Dance No. 1, in G minor  
(Dvorak-Kreisler)
- DA984 { Estrellita (Ponce-Heifetz)  
Valse Bluette (Drigo-Auer)

### HELDY, FANNY, Soprano

Melle Fanny Hedy is the most popular soprano of the Paris Grand Opera. She has had a brilliant career in the principal opera houses of Europe. In addition to her beautiful voice Melle Hedy possesses a very charming personality and is a good actress.

#### THE HELDY RECORDS

10-inch Red Label Record.

- DA940 { Thais (Massenet)—O Messenger de  
Dieux  
Thais (Massenet)—Baignes d'eau.  
F. Hedy and M. Journet

#### HELDY AND ANSSEAU (Tenor)

12-inch Red Label Record.

- DB1115 { Carmen (Bizet)—Parle-moi de ma  
mere  
Carmen (Bizet)—Qui sait de quel  
demon

### HEMPEL, FRIEDA, Soprano

Frieda Hempel became a favourite of the public by her sweet voice and brilliant rendering of difficult coloratura cadences.

Her debut in opera during the 1913 Beecham season at Drury Lane was a notable event, her singing in "Rosenkavalier" and as the Queen of the Night in the "Magic Flute" causing a great sensation. She is a great favourite in North and South America.

This gifted artist renders excellent account of herself in records made for "His Master's Voice," the "Ernani" (Cavatina) selection especially being wonderfully sweet and expressive.

During the last three years, Mme. Hempel has been touring Europe and America, giving "Jenny Lind" recitals, in which she appears in the costume of the period and sings songs from the repertoire of the great "Swedish nightingale."

LABELS—DA and DB (Red)  
DO (Pale Blue)

DJ and DK (Buff)  
DQ (White)

DM (Pale Green)



HEMPEL, FRIEDA, Soprano—Continued

THE HEMPEL RECORDS

12-inch Red Label Records.

- DB293 { Blue Danube Waltz (Strauss)  
Wine, women and song (Strauss)—  
Waltz

- DB298 { Il Bacio (Arditi)—Waltz  
Parla (Arditi)—Waltz

- DB814 { Birdling, why sing in the forest?  
(Taubert)  
Should he upbraid? (Bishop)

10-inch Red Label Records.

- DA205 { None but the weary heart (Tchaikovsky) (Violin Obb. by Marjorie Hayward)  
Phyllis has such charming graces (Wilson)

- DA250 { Bird song (Soderberg)  
Melody in F (Voices of the Woods) (Rubins.ein)  
DA382 { Auf Flugeln des Gesanges (On Wings of Song) (Mendelssohn)  
Horch, horch, die Lerch (Hark, hark the Lark) (Schubert)  
DA557 { Du meine Seele (Widmung, Op. 25, No. 1) (Schumann)  
Schlafe, mein Prinzchen (Cradle Song) (Mozart)  
Nozze di Figaro (Mozart)—Voi che sapete  
DA675 { Hark! The Vesper Hymn is stealing (arr. Stevenson)  
Alleluia (Easter Hymn) (O'Connor Morris)  
\*DA676 { Joshua (Handel)—Oh, had I Jubal's lyre!

HEMPEL IN CONCERTED NUMBERS  
For quartet and quintet, see under Caruso (DM103).

For other Hempel Records see Historical list.

HISLOP, JOSEPH, Tenor

A British tenor with an international reputation, Joseph Hislop has sung in Grand Opera with outstanding success at Covent Garden, London, La Scala, Milan, and many other famous centres of operatic art. His renderings combine rare lyric beauty with dramatic intensity, and these essential qualities, together with an exceptionally clear enunciation, are reproduced to perfection on the records he has made exclusively for "His Master's Voice."

THE HISLOP RECORDS

12-inch Red Label Records.

- \*DB522 { Cavalleria Rusticana (Mascagni)—Addio alla madre  
Boheme (Puccini)—Che gelida manina

- DB681 { Lohengrin (Wagner)—In distant lands  
Mastersinger of Nurnberg (Wagner)—Prize song

- DB695 { Lucia di Lammermoor (Donizetti)—Tombe degli avi  
Lucia di Lammermoor (Donizetti)—Fra poco

- DB944 { Faust (Gounod)—Salut demeure (Violin obb. by M. Hayward)  
Werther (Massenet)—Pourquoi Me Reveiller?

- DB1058 { Afton Water (Hume)  
Bonnie Mary of Argyre

- DB1230 { Boheme (Puccini)—Che gelida manina  
Cavalleria Rusticana (Mascagni)—Addio alla madre

HISLOP AND LOTTE SCHOENE (Soprano)

12-inch Red Label Record

- DB1127 { Rigoletto (Verdi)—E ill sol dell' anima  
Rigoletto (Verdi)—Tutte le feste al tempio. Lotte Schoene and Herbert Jansen

10-inch Red Label Records.

- DA588 { Corn Rigs (arr. G. Short)  
My love, she's but a lassie (arr. G. Short)  
DA749 { MacGregor's Gathering (Lee)  
Bonnie wee thing (Fox)  
An Eriskay Love Lilt ("Songs of the Hebrides") (Kennedy-Fraser)  
DA789 { Herding Song ("Songs of the North") (Arr. by Lawson)  
DA818 { I heard you singing (Coates)  
Nightfall at sea (Phillips)  
DA819 { At dawning (Cadman)  
For you alone (Geel)  
DA887 { Bird Songs at Eventide (Coates)  
(a) When the swallows homeward fly  
(b) Let us forget (White)  
DA901 { Mary (Richardson)  
My love is like a red rose (Traditional)

HISLOP AND D. GILLY See under Gilly and Hislop.

HISLOP AND GRANFORTE (See under Granforte page 29).

Operatic Records are also listed in special section under their particular opera. If in doubt concerning operatic airs, consult the Operatic Section of this Catalogue.

## HOMER, LOUISE, Contralto

Louise Homer was born at Pittsburg, U.S.A., and made her debut as *Leonora* in "Favorita," in 1898; she was very soon engaged for Covent Garden, and thence she went to Brussels. She however, returned to London again at the close of 1899, and was invited to sing before Queen Victoria at Buckingham Palace. She has sung for many seasons past at the Metropolitan Opera House, New York.

Mme. Homer's rich voice is fortunately preserved to Europe by the magnificent "His Master's Voice" records, especially in concerted numbers. This artist makes "His Master's Voice" records exclusively.

## THE HOMER RECORDS

12-inch Red Label Records.

- DB301 { Messiah (*Handel*)—He shall feed His flock  
Messiah (*Handel*)—He was despised
- DB302 { Elijah (*Mendelssohn*)—Oh, rest in the Lord  
St. Paul (*Mendelssohn*)—But the Lord is mindful
- DB303 { Messiah (*Handel*)—O thou that tellest good tidings  
There is a green hill (*Gounod*)
- DB304 { Love's old sweet song (*Molloy*)  
Old Black Joe (*Foster*)
- DB667 { Faust (*Gounod*)—Quando a te lieta  
Orfeo ed Euridice (*Gluck*)—Su e con me vieni

## HOMER CONCERTED NUMBERS

See under Caruso (DM126 and DO100).  
See under Gigli (DQ102).

10-inch Red Label Records.

- \*DA252 { Faust (*Gounod*)—Le parlote d'amor  
Trovatore (*Verdi*)—Stride la vampa

## HOMER AND CARUSO

See under Caruso and Homer.

## HOMER AND G. FARRAR

See under Farrar and Homer.

## HOMER AND J. GADSKI

See under Gadski and Homer.

## HOMER AND GLUCK

See under Gluck and Homer.

## HUGUET, GIUSEPPINA, Soprano (Hyoun-gweh, Jew-zehp-peena)

See under F. de Lucia (historical list).

## JERITZA, MARIA, Soprano (Yer-itsah)

Maria Jeritza is in private life the Baroness Popper. She is of Moravian birth, having been born in the little town of Brun. Her debut was at Almitz, and she came thence to Vienna in 1912. The Metropolitan forces had her in mind for New York as early as 1914, but the war interrupted all, and her American debut did not take place until 1919, when she sang in Erich Korngold's "Dead City" in New York, at its first American presentation. Mme. Jeritza has a fine large voice, a commanding presence, and dramatic powers of a high order, especially fitting her for the roles of the Northern opera—though, indeed, she sings with facility, and with splendid intelligence, in those of the Italian and French schools. She made quite a sensation in "Tosca" at her Covent Garden debut in 1925.

## THE JERITZA RECORDS

12-inch Red Label Records.

- DB355 { Alceste (*Gluck*)—Divinites du Styx  
Gioconda (*Ponchielli*)—Suicidio!
- DB982 { Freischutz (*Weber*)—Agatha's prayer.  
In two parts
- DB1041 { Herodiade (*Massenet*)—Il est doux  
Jeanne d'Arc (*Tchaikovsky*)—Adieu, forets

- DB1092 { Lohengrin (*Wagner*)—Einsam (Elsa's Dream)  
Tannhauser (*Wagner*)—Elizabeth's prayer

10-inch Red Label Record.

- DA565 { Cavalleria Rusticana (*Mascagni*)—Voi lo sapete  
Tosca (*Puccini*)—Vissi d'arte

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If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.



JOACHIM, JOSEPH, Violinist (1831-1907.) (Yoh-a-heem) See historical list.

JOHNSON, EDWARD (EDUARDO DI GIOVANNI), Tenor

Edward Johnson was born in Canada, of Welsh-Irish parentage, but spent his boyhood in New York. He was a natural singer. He went to Paris and later to Florence, where he studied under Vincenzo Lombardi. In 1912 he made his operatic debut in Padua, under the stage name of Eduardo di Giovanni. He sang not only the role of "Parsifal" at La Scala in Milan, under Anton Fuchs, but scored a big success in a French Opera when he made the first successful Italian appearance as Pelleas at the Costanzi theatre in Rome. Early in 1919 he created Montemezzi's "La Nave" at La Scala. He was chosen by Puccini for the first presentations of his triad of short operas, "Il Tabarro," "Gianni Schicchi," and "Suor Angelica."

He has been to South America, where he sang in Buenos Aires, Montevideo and Rio de Janeiro. In 1919 he was in Spain. Early in 1919 he gave concerts in Italy with Toscanini. During the last few years Johnson has been singing at the Metropolitan Opera House in New York.

THE JOHNSON RECORD

10-inch Red Label Record.

- \*DA166 { Fanciulla del West (Puccini)—Ch'ella  
mi creda  
Fedora (Giordano)—Amor ti vieta

JOURNET, MARCEL, Bass (Zhoor-nay)

Journet, born in 1868, at Nice, studied under Seghettini, and made his debut at Beziers, Belgium, in 1891. In 1893 he appeared at Montpellier, and sang in London in 1897.

He was again in London in 1905, and, in consequence of Plancon's illness, was called upon to take that great singer's place. He proved himself more than equal to the occasion, establishing himself as a favourite artist for many seasons subsequently at Covent Garden.

He also appeared at the Metropolitan Opera House, New York. The Paris Opera secured his services in 1908, when he became one of the important members of that great Company.

Journet has a very large repertoire, particularly in French and Italian opera, and is at home in the most diverse parts. He is the possessor of a superb voice and a highly artistic temperament, and is an actor with a sense of humour which does him excellent service in what are known as character parts. His name is famous everywhere as one of the greatest basses of his time.

The Journet "His Master's Voice" records reveal his splendid gifts and easy delivery to perfection.

THE JOURNET RECORDS

12-inch Red Label Records.

- DB307 { Huguenots (Meyerbeer)—D'un sacro  
zel (With Chorus) (Act IV.)  
Huguenots (Meyerbeer)—Pif, paf, pouf  
(Act I.)
- DB615 { Favorita (Donizetti)—Splendon piu  
belle (With Chorus)  
Mefistofele (Boito)—Son lo spirito
- DB921 { Barbiere di Siviglia (Rossini)—La  
Calunnia  
Faust (Gounod)—Vous qui faites  
(Serenade)
- DB923 { Les Rameaux ("The Palms") (Faure)  
O Salutaris Hostia (Luce)
- DB924 { La Marseillaise  
Les Deux Grenadiers (Schumann)

10-inch Red Label Records.

- DA259 { Cleopatre (Massenet)—Air de la lettre  
Magic Flute (Mozart)—Isis! c'est  
l'heure (Invocation)
- DA759 { Fair Maid of Perth (Bizet)—Brindisi  
"Quand la Flamme"  
Damnation of Faust (Berlioz)—Me-  
phisto's serenade
- DA771 { Boheme (Puccini)—Vecchia zimarra  
Marta (Flotow)—Chi mi dira

JOURNET AND ANSSEAU

See under Ansseau.

JOURNET AND CARUSO

For duets and concerted numbers, see under Caruso.

JOURNET AND FARRAR

See under Farrar.

## JOURNET RECORDS—Continued.

## JOURNET AND HELDY

See under Heldy.

For other Journet records see historical list.

## JOURNET AND MARTINELLI

For duet, see under Martinelli.

## KNUPFER, PAUL, Bass (Knip-fer)

Knupfer was born at Halle in 1866. After three years' musical study he secured a ten years' engagement at the Leipsic Theatre. His fine sonorous voice and dramatic acting brought him at once to the front of great artists. He has made most successful appearances at the Bayreuth Festivals and also at Covent Garden.

For solo numbers see historical list.

## KREISLER, FRITZ, Violinist (Krice-ler)

Kreisler was born in 1875. When he was twelve years old he astonished the professors at the Paris Conservatoire by winning the "Prix de Rome," an unprecedented occurrence. Soon after this success, America welcomed him as a prodigy, under the care of Rosenthal, and Kreisler has since made his reputation as an artist of soul and emotional feeling in all the important cities of the world.

His perfect mastery of technique and the intense beauty of his playing, combined with loveliness of tone, have secured for him a great name. We are justly proud of the compliment which the great violinist has paid to us in selecting "His Master's Voice" records exclusively for the perpetuation of his art.

## THE KREISLER RECORDS

12-inch Red Label Records.

- \*DB315 { Chanson sans paroles (Tchaikovsky-Kreisler)  
Liebesleid (Old Vienna Waltz)

- \*DB316 { Coq d'or (Hymn to the sun) (Rimsky-Korsakov-Kreisler)  
Slavonic Dance, No. 2 in E minor (Dvorak-Kreisler)

- DB318 { Moment Musical (Schubert)  
(b) Tambourin (Kreisler)  
Tambourin Chinois, Op. 3 (Kreisler)

- DB319 { Indian Lament (Canzonetta Indienne)  
(Dvorak-Kreisler)  
Meditation ("Thais") (Massenet)

- \*DB669 { Gavotte, E major (Bach)  
Praeludium (Bach, arr. Kreisler)

- DB985 { Liebesfreud (Joy of Life) (Kreisler)  
Liebesleid (Love's Sorrow) (Kreisler)

- \*DB1091 { Caprice viennois (Kreisler)  
Humoresque, Op. 101, No. 7 (Dvorak)

- DB1110 { Gipsy Caprice (Kreisler)  
Shepherd's Madrigal (Kreisler)

- DB1207 { Thais—Meditation  
Tambourin Chinois, Op. 3 (Kreisler)

10-inch Red Label Records.

- DA261 { Berceuse (Townsend)  
Berceuse Romantique (Slumber song) (Kreisler)

- DA262 { Gavotte in E major (Bach)  
Hungarian Dance in G minor (Brahms-Joachim)

- DA264 { Arlesienne (Suite No. 2—No. 3)—Adagietto  
Rondino (on a theme by Beethoven) (Kreisler)

- DA265 { Chant sans paroles, Op. 2, No. 3. (Tchaikovsky)  
Souvenir (Drdla)

- DA267 { Minuet in G (Paderewski-Kreisler)  
Minuet (Boccherini) (With String Quartet)

- \*DA269 { The old refrain (Viennese popular song) (Kreisler)  
The Rosary (Nevin)

- \*DA272 { Scheherazade—Chanson Arabe (Rimsky-Korsakov)  
"Sadko"—Chanson Hindoue (Rimsky-Korsakov)

- DA273 { Beautiful Ohio (Waltz) (Earl)  
On Miami Shore (Waltz) (Vic. Jacob)

- DA275 { La Gitana (Arabo-Spanish Gypsy song) (Kreisler)  
Gypsy Serenade (Valdez)

- DA276 { Andantino (Martini-Kreisler)  
Variations (Tartini-Kreisler)

- DA277 { Polichinelle Serenade (Kreisler)  
Schon Rosmarin (Kreisler)

Operatic Records are also listed in special section under their particular opera.  
For best results use only "His Master's Voice" Needles.



KREISLER, FRITZ, Violinist—Continued

- DA279 { "Rosamunde"—Ballet Music (*Schubert-Kreisler*)  
Slavonic Dance No. 1, G minor  
(*Dvorak-Kreisler*)
- DA280 { Danza española (*Granados-Kreisler*)  
Serenade espagnole (*Chaminade*)
- DA282 { Mazurka in A minor, Op. 67, No. 4  
(*Chopin-Kreisler*)  
Waltz, Op. 39, No. 15 (*Brahms*)
- DA283 { Songs my mother taught me  
(*Dvorak-Kreisler*)  
To Spring, Op. 43, No. 6 (*Grieg*)
- DA511 { Melodie, Op. 16, No. 2 (*Paderewski-Kreisler*)  
Mazurka, Op. 33, No. 2 (*Chopin*)
- DA661 { A kiss in the dark (*Victor Herbert*)  
Waltzing doll (*Poldini-Kreisler*)
- DA696 { Molly on the shore (*Grainger*)  
Scheherazade (*Rimsky-Korsakov*)  
Dance Orientale
- DA745 { Aloha Oe  
From the land of sky blue water
- DA777 { Gavotte in F major (*Beethoven*)  
Menuet (*Bach-Winternitz*)
- DA785 { Indian love call ("Rose Marie")  
Deep in my heart, Dear (from "The Student Prince")
- DA803 { Andantino (*Lemare*)  
Humoresque (*Tchaikovsky*)
- DA815 { Marguerite (*Rachmaninoff*)  
Serenade (*Lehar*)
- DA1009 { Tango, Op. 165, No. 2 (*Albeniz, arr. Kreisler*)  
La Vida Breve (*Danse Espagnole*) (*De Falla-Kreisler*)
- DA1044 { Schon Rosmarin (*Kreisler*)  
Rondino (On a Theme by *Beethoven*)

KREISLER, F. (WITH STRING QUARTET)

12-inch Red Label Record.

- DB588 { Andante Cantabile, Op. 11 (*Tchaikovsky*)  
Concerto for two violins in D minor  
—Third movement (Allegro).  
*Kreisler and Zimbalist*

KREISLER AND ZIMBALIST (WITH STRING QUARTET)

- DB587 { Concerto for 2 violins in D minor  
(*Bach*)—Vivace (1st Movement)  
Concerto for 2 violins in D minor  
(*Bach*)—Largo (2nd movement)
- DB588 { Concerto for 2 Violins in D Minor  
(*Bach*)—Allegro (3rd movement)  
Andante Cantabile op. 11  
(*Tchaikovsky*)

KREISLER AND ORCHESTRA

(Conducted by Sir Landon Ronald)

Concerto in D Major (No. 4) (*by Mozart*)  
Recorded in complete form with Kreisler's own three cadenzas.

- DB815 { First Movement—Allegro. Part 1  
First Movement—Allegro. Part 2  
Second Movement—Allegro. Part 3  
(Cadenza)
- DB816 { Second Movement—Andante Cantabile. Part 1.  
Second Movement—Andante Cantabile. Part 2
- DB817 { Third Movement—Rondo. Part 1.  
Third Movement—Rondo. Part 2.  
Third Movement—Rondo. Part 3.

FRITZ KREISLER

and the

BERLIN STATE OPERA ORCHESTRA

(Conducted by Dr. Leo Blech)

Violin Concerto in D Major, Op. 61 (*Beethoven*). Complete on 6 Records with handsome Album.

- DB990 Allegro Ma Non Troppo. Parts 1 and 2  
DB991 Allegro Ma Non Troppo. Parts 3 and 4  
DB992 Allegro Ma Non Troppo. Parts 5 and 6  
(Cadenza by *Kreisler*)
- DB993 Larghetto. Parts 1 and 2  
Larghetto. Part 3 (Cadenza by *Kreisler*)
- DB994 { Rondo (Allegro). Part 1  
Rondo (Allegro). Part 2  
Rondo (Allegro). Part 3 (Cadenza by *Kreisler*)
- DB995 { Partita in G Minor (*Bach*)—Adagio  
(Unaccompanied)

Violin Concerto in E Minor, Op. 64 (*Mendelssohn*). Complete on 4 Records with handsome Album.

- DB 997 { Allegro Molto Appassionato. Parts 1 and 2  
Allegro Molto Appassionato. Part 3  
Andante. Part 1  
Andante. Part 2
- DB 999 { Allegretto Non Troppo. Part 1  
Allegretto Non Troppo. Part 2  
May Breeze (*Mendelssohn-Kreisler*)

Concerto in D for Violin and Orchestra, Op. 77 (*Brahms*). Handsome Album free with complete set.

- DB1120 { 1st Mvt.—Allegro  
Parts 1 and 2  
1st Mvt.—Allegro  
Parts 3 and 4  
1st Mvt.—Part 5 (Cadenza by *Kreisler*)
- DB1122 { (With Pianoforte Accompaniment by *Michael Raucheisen*)  
Romance in A major (*Schumann, arr. Kreisler*)
- DB1123 { 2nd Mvt.—Adagio  
Parts 1 and 2
- DB1124 { 3rd Mvt.—Allegro  
Parts 1 and 2

For other Kreisler records see Historical list

LABELS—DA and DB (Red)  
DO (Pale Blue)

DJ and DK (Buff)  
DQ (White)

DM (Pale Green)

**KREISLER, F. and RACHMANINOFF, S.**

See under Rachmaninoff (Page 48.)

**KREISLER, F. and HUGO KREISLER, Cello**

Hugo Kreisler, brother of the famous violinist, is a very talented and accomplished 'cellist, whose perfection of technique is not less than that of his brother.

**KREISLER, F., AND HUGO KREISLER**

10-inch Red Label Record.

12-inch Red Label Record.

DA961 { **Marche Miniature Viennoise**  
(Kreisler)  
**Syncopation (Kreisler)**

DB1166 { **Arlesienne—Intermezzo (Bizet-Kreisler)**  
**Sanctissima (Corelli-Kreisler)**

**KUBELIK, JAN, Violinist (Koo-beh-lik, Yahn)**

Kubelik was born at Michle, near Prague, in 1880. His father was the conductor of the Michle Orchestra, and it was he who gave the five-year-old boy his first violin lessons.

By 1888 Kubelik had made sufficient progress to play in a public concert at Prague, and in 1892 entered the Conservatoire there under Sevcik.

Six years' hard study prepared Kubelik for his life's work, and in 1898 he made his debut, at once establishing his fame. After a lengthy tour through Italy, where Leo XIII. decorated him with the Order of St. Gregory, he visited London in 1900. Five recitals secured for him a permanent place in the front rank of the great violin virtuosos, and subsequent seasons saw him the idol of the British public. He has since toured the United States several times, adding considerably to his reputation, and has also appeared in Australia and in nearly every European country. As a virtuoso, playing virtuoso music, Kubelik is supreme, with an extraordinary technical power that has been compared to Paganini's.

"His Master's Voice" records by Kubelik are strikingly faithful, exhibiting to perfection the passionate warmth and brilliant effect which characterise the playing of this gifted violinist. Kubelik makes "His Master's Voice" records only

**THE KUBELIK RECORDS**

12-inch Red Label Records.

DB672 { **Concerto No. 2 (Wieniawski)—Final**  
**Dudziarz (Wieniawski)—Mazurka**

DB673 { **Capriccio (Fiorillo-Randegger)**  
**Pierrot Serenade (A. Randegger)**

DB674 { **Melody (Gluck-Wilhelm)**  
**Sixth Sonata (Handel)—(a Adagio**  
**(b) Allegro**

\*DB676 { **Spanish Dance, Op. 26, No. 8**  
**(Sarasate)**  
**Zapateado (Sarasate)**

For other Kubelik records see historical list.

**KURZ, SELMA, Soprano (Koortz, Zel-mah)**

Selma Kurz, born in 1877, studied music with Professor Ress. Her debut was made as *Elizabeth* in "Tannhauser." In London she appeared during several seasons from 1904 onwards, singing *Julietta*, *Lucia*, *Elizabeth* and other roles, but scoring her greatest successes in lighter parts, such as *Gilda* in "Rigoletto," and *Oscar* in "Un Ballo in Maschera."

Selma Kurz is a brilliant coloratura singer, and her wonderful voice has already secured her world-wide reputation. She sings the most exacting parts with perfect ease, and has an exceptionally high range, as is evidenced by the many excellent "His Master's Voice" records she has made. Her trill is said by many to be the most perfect of any singer past or present. See Historical List.

**LANDOWSKA, WANDA, Harpsichordist (Lan-dov-ska, Van-dah)**

Wanda Landowska holds an unique place in the world of music. She has revived the art of the harpsichord and interprets on it the art of the great masters who wrote for it before the advent of the piano. She is Polish and has toured extensively, being a pianist of exceptional powers, a composer and an authority on the classics. Mme. Landowska has designed her own harpsichord with two keyboards and several pedals. In the harpsichord the strings are plucked with quills, instead of being struck with hammers.

10-inch Red Label Record  
DA860 { **The Harmonious Blacksmith**  
(Handel)  
**Turkish March (Mozart)**

Operatic Records are also listed in special section under their particular opera.  
For best results use only "His Master's Voice" Needles.



# LASHANSKA, HULDA, Soprano (Lah-shan-skah, Hool-dah)

Hulda Lashanska, a well-known American artiste, possesses a rare gift, a pure lyric soprano developed to the utmost fluency by coloratura training. She was born in New York and reared in surroundings conducive to her artistic development. At eighteen she was a well-known pianist, when her voice was suddenly discovered. She studied under Marcella Sembrich and has since become one of the most prominent young concert singers in the United States.

- |  |   |
|--|---|
| <p>10-inch Red Label Records.</p> <p>DA922 { Aloha oe (Liliuokalani). With Male Quartet<br/>Annie Laurie</p> | <p>DA978 { Ma Curly-headed baby (Clutsam)<br/>The sweetest story ever told (Stutts)</p> |
|--|---|

# LEWIS, MARY, Soprano

Mary Lewis is a handsome young American girl, who first came into prominence as a Californian bathing beauty. She was next appearing at the famous Ziegfeld follies in New York, but, fostered by ambition, gave up her stage career and studied for grand opera. Her operatic debut was made in Europe, and she scored a distinct success in Paris, and was promptly engaged by the Metropolitan Opera House, where she appeared early in 1926 as *Mimi* in "La Boheme."

- THE LEWIS RECORD.
- 12-inch Red Label Record.
- DB810 { Thais (Massenet)—Ah! je suis seule  
Thais (Massenet)—Te souvient-il

# LJUNGBERG, GOTA, Soprano (Lyoong-berg, Goh-tah)

Gota Ljungberg is a brilliant young Swedish Soprano, who was one of the "finds" of the 1924 Covent Garden Season, when she made a sensation in the name part of Richard Strauss' "Salome." She has a beautiful voice, and is a superb actress, who is particularly suited in Wagnerian roles.

- THE LJUNGBERG RECORDS.
- 12-inch Red Label Records.
- |  |  |
|--|--|
| <p>DB862 { "Parsifal" (Wagner)—Ich sah' das kind<br/>"Parsifal" (Wagner)—Seit Ewigkeiten<br/>(See also under the opera "Salome.") (Page 134)</p> | <p>DB962 { Ave Maria (Bach-Gounod). (Violin obb. by Isolde Menges)<br/>Panis Angelicus (Franck) (with Organ)</p> <p>See also "Valkyrie" set, page 138.<br/>For other Records, see page 67.</p> |
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# LUNN, LOUISE KIRKBY, Contralto

Manchester claims Mme. Kirkby as a daughter, and at the age of twenty she went to London to the Royal College of Music. Whilst there her singing and acting attracted the attention of Sir Augustus Harris, and under his auspices she made a striking debut as *Nora* in "Shamus O'Brien," in March, 1896. Later she played at Covent Garden, and after Harris's death she joined the Carl Rosa Opera Company. In 1902 she went to America, and made her debut at the Metropolitan Opera House, New York, and scored a big success as *Amneris* in "Aida," a role which has remained one of her best. Returning to Covent Garden, she added considerably to her reputation, and the English public began to realise that they had in their midst a finished artist of high achievement. In 1904, and again in 1906, Mme. Kirkby Lunn made highly successful visits to America. She then appeared at Covent Garden again in several important operas during the seasons of 1908—09, when her magnificent performance of *Delila* on the first production of Saint-Saens opera in England, created a great sensation. From that time onward Mme. Kirkby Lunn has been one of Covent Garden's established favourites in Wagnerian, French and Italian opera.

She has had a remarkably brilliant career, too, on the concert platform, and has appeared at most of the English Musical Festivals, while she has made tours in Australia and elsewhere with great success, and was the first artist to sing *Kundry* in English.

Mme. Kirkby Lunn is a most accomplished and gifted singer, and this is fully borne out, for those who have not heard the great artist in person, by the magnificent recordings that she has made for "His Master's Voice." These records, popular all over the world, are triumphs of artistic reproduction.

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6. If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

LUNN, LOUISE KIRKBY, Contralto—Continued

THE LUNN RECORDS.

12-inch Red Label Records.

- DB503 { There is a green hill (*Gounod*)  
Faust (*Gounod*)—When all was  
young
- DB504 { Entreat me not to leave thee  
(*Gounod*, arr. Pitt)  
Elijah (*Mendelssohn*)—O rest in the  
Lord
- DB506 { Messiah (*Handel*)—He shall feed His  
Flock  
Xerxes (*Handel*)—Rest (*Ombra mai  
fu*)
- DB508 { Carmen (*Bizet*)—Habanera  
Carmen (*Bizet*)—Pres des remparts  
(*Seguedille*)

- DB509 { Samson et Dalila (*Saint-Saens*)—Mon  
cœur s'ouvre  
Samson et Dalila (*Saint-Saens*)—Prin-  
temps qui commence (*Fair  
Spring*)
- DB511 { My ships (*Barrett*)  
Three fishers went sailing (*Hullah*)
- DB512 { In sweet September (*Hope-Temple*)  
O lovely night (*Landon Ronald*)
- DB735 { Land o' the Leal (*Traditional*)—  
Turn ye to me (arr. *Malcoln Lawson*)  
10-inch Red Label Record.
- DA434 { Memory, A (*Goring Thomas*)  
Now sleep the crimson petal  
(*Quilter*)

KIRKBY LUNN AND McCORMACK  
See under McCormack.

MARCONI, FRANCESCO, Tenor

See Historical list

MARTINELLI, GIOVANNI, Tenor (Mar-tin-el-lih, Jo-vahn-nee)

This artist has made a notable success at Covent Garden and at the Metropolitan, New York, and has been pronounced one of the best of the great Italian tenors.

He is a native of the province of Venezia, and was born at Montagnana in 1886. His father was a cabinet maker in the village, and had no means of giving his son a musical education, although the boy was passionately fond of music. He managed to learn the clarinet, and finally joined the regimental band, where the director discovered that the young man had a remarkable voice. When his time of service was completed he went to Milan, where he soon found friends, who sent him to Professor Mandolini. The teacher trained the young man's naturally beautiful voice, and he soon made his debut at the Dal Verme in Verdi's "Ernani." Here he was heard by Puccini and Toscanini who immediately engaged him for the premiere of "The Girl of the Golden West," at Rome. A Covent Garden engagement followed in 1912, where critics immediately pronounced him to be a tenco of the first rank, and the management secured his services on a long contract. His debut, a few months later, at the Metropolitan, was a similar triumph; then he returned to Covent Garden in 1913 and 1914, scoring further successes. During the war Martinelli sang in America, but returned to Covent Garden for the great Peace Season in 1919, where he was the chief "star" among the men singers. Seldom has such enthusiasm been seen in sedate Covent Garden Theatre, as when this artist appeared in "Tosca," "Boheme," "Ballo in Maschera," and other popular works. "His Master's Voice" has engaged this artist exclusively.

THE MARTINELLI RECORDS.

12-inch Red Label Records.

- DB333 { Trovatore (*Verdi*)—Ah si ben mio  
Trovatore (*Verdi*)—Misere. With E  
Destinn and Chorus
- DB334 { Carmen (*Bizet*)—Flower song  
Faust (*Gounod*)—Cavatina, "Salut  
demeure"
- DB336 { Africana (*Meyerbeer*)—O paradiso  
Marta (*Flotow*)—M'appari
- DB339 { Guglielmo Tell (*Rossini*)—O muto  
asil
- DB339 { Traviata (*Verdi*)—De' miei bollenti  
spiriti
- \*DB865 { La Juive (*Halevy*)—Que ma voix  
tremblante  
La Juive (*Halevy*)—Rachel quand du  
Seigneur
- DB935 { Fascisti Hymn  
Leggenda del Piave

- DB979 { Aida (*Verdi*)—Celeste Aida  
Boheme (*Puccini*)—Che gelida  
manina
- DB1089 { Cavalleria Rusticana (*Mascagni*)—  
Addio alla madre  
Forza del Destino (*Verdi*)—O tu che  
in seno
- DB1139 { Pagliacci (*Leoncavallo*)—Vesti la  
giubba
- DB1143 { Pagliacci (*Leoncavallo*)—No pag-  
liaccio non son  
Andrea Chenier (*Giordano*)—Un di  
all'azzurro
- DB1143 { Andrea Chenier (*Giordano*)—Come  
un bel'di di maggio
- 10-inch Red Label Records.
- DA329 { Pagliacci (*Leoncavallo*)—Vesti la  
giubba  
Zaza (*Leoncavallo*)—E un riso gentil

There are some splendid Records in the Historical Section,  
which should not be overlooked by the music lover.



MARTINELLI, GIOVANNI, Tenor - Continued

- DA332 { Ideale (Tosti)  
DA740 { Mattinata (Leoncavallo) (With Harp)  
Nina (Tanara)  
DA842 { Torna a surriento (de Curtis)  
Rigoletto (Verdi)—La donna e mobile  
Tosca (Puccini)—Recondita armonia

MARTINELLI AND ALDA  
For duets, see under Alda and Martinelli.

MARTINELLI AND G. DE LUCA  
12-inch Red Label Record.

- DB1172 { Forza del Destino (Verdi)—Invano  
Alvaro  
Forza del Destino (Verdi)—Le minaccie, i fieri accenti

MARTINELLI AND DESTINN  
See Record DB333, under Martinelli.

MARTINELLI AND FARRAR  
For duets, see under Farrar.

MARTINELLI, DE LUCA AND MARDONES  
12-inch Buff Label.  
Guglielmo Tell (Rossini)—Troncar  
suoi di. Trio  
DK120 { Guglielmo Tell (Rossini)—Ah! Matilde. Duet: Martinelli and Journet

MARTINELLI AND PONSELLE  
See under Rosa Ponselle (page 47).

MARTINELLI, PONSELLE AND PINZA  
See Under Ponselle (page 47).

McCORMACK, JOHN, Tenor

The rise of this tenor provides one of the most remarkable stories in the history of music.

Born in Athlone in 1884, he had no thought of taking up music as a profession until 1902, when he gained the Denza Gold Medal at the National Irish Festival. His debut as a public singer took place in Dublin in 1903, when he made his first records for "His Master's Voice." In 1905 he began his studies at Milan under Sabatini and made rapid progress. His first operatic appearances were made in various Italian cities, no mean feat for a Briton.

He came to London in 1907 and created quite a furore with his remarkable singing. He has appeared in the Covent Garden Opera Seasons almost uninterruptedly since, and has also made striking successes in America, Australia and elsewhere. McCormack has made some exceptionally fine "His Master's Voice" records, both operatic and ballad, the success of which has been enormous, and proves the great popularity of this young artist. The beautiful, sympathetic quality of his voice, the almost miraculous light and shade, are given to the life on the records he has made for "His Master's Voice" devotees, who alone can hear this brilliant artist outside the concert hall, where he has established records for huge audiences. McCormack toured Australia in 1913 and 1920, and made an extensive tour of Japan and the Far East in 1926.

- 12-inch Red Label Records.  
DB324 { Don Giovanni (Mozart)—Il mio tesoro  
Elisir d' Amore (Donizetti)—Una furtiva lagrima  
DB325 { An evening song (Blumenthal) (80)  
When my ships come sailing home (Dorel)  
DB326 { Has sorrow thy young days shaded (Moore) (80)  
Molly Bawn (arr. MacMurrough) (80)  
The Irish emigrant (Baker) (81)  
DB327 { She is far from the land (Lambert) (80)  
DB328 { Adeste fideles (O come all ye faithful)  
The lost chord (Sullivan)  
Meistersinger of Nurnberg (Wagner)—  
DB329 { Morning was gleaming  
The trumpeter (Dix)  
DB340 { In a Persian Garden (Lehmann)—Ah Moon of my delight  
Drink to me only with thine eyes (Hullah) (81)  
DB341 { Asthore (Trotter) (80)  
Good-bye (Tosti)  
DB342 { Kathleen Mavourneen (Crouch) (81)  
Killarney (Balfe)  
Boheme (Puccini)—Che gelida manina  
DB343 { Carmen (Bizet)—Flower song

- DB344 { Come back to Erin (Claribel) (82)  
The snowy-breasted pearl (Robinson) (80)  
DB421 { Come into the garden, Maud (Balfe)  
The Kerry Dance (Molloy)  
DB630 { Boheme (Puccini)—O Mimi tu piu  
Duet with Summarco  
Non e ver (T. Mattei)  
\*DB632 { Maire, my girl (Aitken)  
Turn ye to me (Wilson)  
DB633 { Like stars above (Squire) (80)  
Nirvana (Adams)  
DB634 { Faust (Gounod)—Cavatina, "Salve dimora"  
Joseph (Mehul)—Champs paternel  
DB766 { Du bist die Ruh (Schubert)  
Wo find' ich Trost (Wolf)  
DB984 { Adeste Fideles  
The Palms (Les Rameaux) (Faure)  
DB1095 { Panis Angelicus (C. Franck). With Organ  
La Procession (C. Franck)  
DB1200 { Kathleen Mavourneen (Crouch)  
Love's Old Sweet Song (Molloy)

All Speeds are 78 unless otherwise indicated.  
For Prices of Records, see page ii.

## McCORMACK, JOHN, Tenor—Continued

10-inch Red Label Records.

- DA286 { Cradle song (*Mattullath-Kreisler*)  
The old refrain (*Kreisler*)
- DA287 { Dear little shamrock (*Cherry*) (80)  
The low-back'd car (*Lover*)
- DA289 { Dear old pal of mine (*Gitz Rice*)  
Little mother of mine (*Burleigh*)
- DA291 { Dreams (*Strelezki*)  
Parted (*Tosti*)
- DA292 { Eileen Alanna (*Thomas*)  
Where the river Shannon flows  
(*Russell*)
- DA293 { A dream (*Bartlett*)  
Macushla (*MacMurrough*)
- DA294 { Evening song (*Hadley*)  
I'll sing thee songs of Araby (*Clay*)
- DA295 { The foggy dew (*Milligan-Fox*)  
The minstrel boy (*Moore*) (82)
- DA298 { Little boy blue (*Nevin*)  
Tommy lad (*Margetsom*)
- DA299 { Little grey home in the west (*Lohr*)  
Mavis (*Craxton*)
- DA300 { A little love, a little kiss (*Silesu*)  
Love, here is my heart
- DA302 { Annie Laurie (*Lady John Scott*) (81)  
Mary of Argyle (*Nelson*)
- DA303 { At dawning (*Cadman*) (80)  
I hear a thrush at eve (*Serenade*)  
(*Cadman*)
- DA305 { Because (*d'Hardelot*)  
My dreams (*Tosti*)
- DA306 { Believe me if all those endearing  
young charms (*Moore*)  
The harp that once through Tara's  
Hall (*Balfe*) (81)
- DA307 { Ben Bolt (*Kneass*)  
Bohemian Girl (*Balfe*)—Then you'll  
remember me
- DA309 { Calling me home to you (*Dorel*)  
Until (*Sanderson*)
- DA310 { Come where my love lies dream-  
ing (*Foster*)  
Funiculi, Funicula (*Denza*)
- DA311 { My Irish song of songs (*Sullivan*)  
My little town in the ould country  
down (*Sanders*)
- DA312 { Jesus, my Lord, my God, my al'  
Nearer my God to thee (*Mason*)
- DA314 { Mother o' mine (*Tours*) (77)  
The Rosary (*Nevin*) (80)
- DA317 { Say au revoir, and not good-bye  
(*Kennedy*)  
Sweet Genevieve (*Tucker*)
- DA318 { Sing! Sing! Birds on the wing  
(*Nutting*)  
Somewhere (*Waters*)
- DA320 { Thank God for a garden (*del Riego*)  
That tumble-down shack in Ath-  
lone (*Sanders*)
- DA322 { Silver threads among the gold  
(*Danks*)  
Wearing o' the Green (*Hall*)
- DA324 { The Lord is my light (*Allitsen*)  
Venetian song (*Tosti*)
- DA336 { Maritana (*Wallace*)—There is a  
flower  
The trumpet call (*Sanderson*)
- DA379 { Boheme (*Puccini*)—O soave fanciulla  
Duet with Bori  
Lakme (*Delibes*)—Vieni al contento
- DA474 { Bonnie wee thing (*Lehmann*)  
My wild Irish Rose (*Olcott*)
- DA475 { It's a long, long way to Tipperary  
The vacant chair (*Washburn*)
- DA497 { Beautiful Isle of Somewhere  
(*Fearis*)  
When shadows gather (*Marshall*) (82)
- DA499 { Golden love (*Wellings*)  
I know of two bright eyes (*Clutsam*)
- DA500 { Avourneen (*King*)  
Eileen Aroon (*MacMurrough*)
- DA501 { Down in the forest (*Landon Ronald*)  
A farewell (*Liddle*)
- DA538 { Wonderful One (*Neilson-Ferriss-Whiteman-Grofe*)  
Love sends a little gift of roses  
(*Cooke-Openshaw*)
- DA576 { Remember the rose (*Mitchell-Simons*)  
Sometime you'll remember (*Wal-lace-Head*)
- DA606 { Marcheta (A love song of old Mexico)  
(*Schertzinger*)  
Indiana Moon (*Jones*)
- DA636 { I saw from the beach (Old Irish Air)  
Padraic the Fiddler (*Larchet*)
- \*DA692 { Devotion (*Haydn Wood*)  
The sweetest call (*J. Morrow*)

LABELS—DA and DB (Red)  
DO (Pale Blue)DJ and DK (Buff)  
DQ (White)

DM (Pale Green)



McCORMACK, JOHN, Tenor—Continued

- DA693 { When you and I were seventeen  
(Rosoff)  
I look into your garden (Haydn  
Wood)
- DA707 { All alone (I. Berlin)  
Rose Marie (Friml)
- DA741 { Moonlight and roses (Moret)  
The sweetest call (Morrow)
- DA760 { You forgot to remember (Berlin)  
Oh, how I miss you to-night (Davis  
Burke, Fisher)
- DA765 { Just a cottage small (Hanley)  
Mother, my dear (Treharne)
- DA780 { A brown bird singing (H. Wood)  
Through all the days to be (M. Hope)
- DA823 { Silver threads among the gold  
(Danks)
- DA840 { When you and I were young, Maggie  
Calling me back to you (Seaver)  
When twilight comes (Horne)
- DA881 { Lillies of Lorraine (Grey—Connor)  
A rose for every heart (Cadman)
- DA914 { Far away bells (Gordon)  
Somewhere a voice is calling (Tate)
- DA917 { Desolation (Bantock)  
A dream of spring (Bantock)
- DA929 { Just for to-day (Partridge—Seaver)  
The holy child (Easthope Martin)
- DA933 { Die Liebe hat gelogen (Schubert)  
Who is Sylvia? (Schubert)
- DA946 { Since first I saw your face (Arr.  
Somerville)  
La maison grise ("Fortunio")  
(Messenger)
- DA958 { I hear you calling me (Marshall)  
Mother Machree (Ball)
- DA966 { Annie Laurie (Scott)  
The Auld Scotch Songs (Leeson)
- DA973 { Bird songs at eventide (Coates)  
The little silver ring (Chaminade)
- DA1027 { Jeannine, I Dream of Lilac Time  
(Wolfe—Gilbert—Shilkret)  
Sonny Boy (Jolson—De Sylva—Brown—  
Henderson)

McCORMACK AND L. BORI

For duet, see Record DA379, under McCormack, and DM104, under McCormack, Bori Jacoby and Werrenrath

McCORMACK AND DESTINN

12-inch Buff Label Record.

- DK123 { Mira la bianca luna (Rossini)  
Jewels of Madonna (Wolf—Ferrari)—  
T'eri un giorno ammalato.  
Duet, McCormack and K. Lunn

McCORMACK AND K. LUNN

See above (DK123).

McCORMACK AND KREISLER

10-inch Red Label Records.

- DA455 { Carmela (Canto Sorrentino) (De  
Curtis)  
Serenata (Moszkovsky)
- DA456 { Tales of Hoffmann—O, night of love  
Serenade (Raff)
- DA457 { O cease thy singing, (Rachmaninoff)  
When night descends (Rachmaninoff)
- DA458 { Cavalleria Rusticana—Ave Maria  
(Mascagni)  
Softly through the night (Schubert)
- DA459 { Flirtation, Op. 73, No. 2 (Meyer-  
Helmund)  
Since you went away (Johnson)
- DA460 { Calm as the night (Bohm)  
The last hour (Kramer)
- DA644 { To-morrow! (Morgen!). Op. 27,  
No. 4 (Strauss)  
Before my window, Op. 26, No. 10  
(Rachmaninoff)
- DA680 { To the children, Op. 26, No. 7  
(Rachmaninoff)  
How fair this spot, Op. 21, No. 7  
(Rachmaninoff)

12-inch Red Label Records.

- DB578 { Angel's Serenade (Braga)  
Ave Maria (Schubert)
- DB577 { Ave Maria (Bach-Gounod)  
Angels guard thee ("Jocelyn")  
(Godard)

McCORMACK AND SAMMARCO

12-inch Red Label Record.

- DB630 { Boheme (Puccini)—Ah Mimi tu piu  
Non e ver (Mattei). John McCor-  
mack (Solo)

McCORMACK AND WERREN RATH

10-inch Red Label Record.

- DA172 { Lily of Killarney (Benedict)—The  
moon hath raised  
Crucifix (Faure)

McCORMACK, BORI, JACOBY AND  
WERREN RATH

12-inch Pale Green Record.

- DM104 { Rigoletto (Verdi)—Quartet, "Bella  
figlia"  
Traviata (Verdi)—Parigi, o cara.  
Duet, McCormack and Bori

For other McCormack records see historical list.

Operatic Records are also listed in special section under their particular opera.  
For best results use only "His Master's Voice" Needles.

## MELBA, DAME NELLIE, Soprano

Melba was born near Melbourne, Victoria, where she made her first concert debut. Coming to Europe in 1886, she studied under Marchesi, and made her debut in Brussels a year later, achieving immediate and complete success. London welcomed her warmly in 1888, and has claimed her, year after year, ever since, until Melba is now a national figure. Her triumphs on the Continent and in America have been just as great as in the British Empire, and the world's great opera houses have all acclaimed her.

In 1914, Dame Nellie Melba celebrated her twenty-fifth season at Covent Garden, an event marked by striking demonstrations of affection from her countless admirers. During the war she returned to her native Australia, where she raised a record amount in aid of war charities, a magnificent work, which was suitably recognised by His Majesty the King by his creating the singer a Dame of the Order of the British Empire. Dame Nellie Melba re-appeared at Covent Garden in 1919, and sang with the same delightful freshness, purity and power which have enthralled her audiences through the years. Her records—made exclusively for The Gramophone Company, Ltd.—are splendid reproductions of her unique voice and art. Melba appeared in grand opera in Australia in 1924, and returning to Europe, decided to retire from the stage. She began a series of farewell concert appearances in England at the end of 1925 and made her farewell Covent Garden appearances on June 8, 1926.

## 12-inch Red Label Records.

- DB346 { Rigoletto (Verdi)—Caro Nome  
Traviata (Verdi)—Ah fors'e lui (followed by "Sempre libera")
- DB347 { Bid me discourse (Bishop (With Flute Obligato)  
Lo! here the gentle lark (Bishop)
- DB348 { Lo! here the gentle lark (Bishop)  
(With Flute Obligato)  
Old folks at home (Foster)
- DB349 { Se saran rose (Arditi)  
Serenata (Tosti) (With Harp Accom.)
- DB350 { O lovely night (Ronald)  
Sweet bird (Handel) (Variations with Flute Obligato)
- DB351 { Home, sweet home (Bishop) (Piano Accom. by Sir Landon Ronald)  
O, for the wings of a dove (Mendelssohn)
- DB354 { Louise (Charpentier)—Depuis le jour  
Roi d' Ys (Lalo)—Vainement, ma bien aimee
- DB356 { Boheme (Puccini)—Addio (Act III.)  
("Donde lieta")
- DB357 { Boheme (Puccini)—Si mi chiamano Mimi (Act I.)  
Annie Laurie (Lady John Scott)  
Believe me, if all those endearing young charms (Moore)
- DB358 { Sadko (Rimsky-Korsakov)—Chanson Hindoue  
Good-bye (Tosti)
- DB361 { Faust (Gounod)—Jewel song  
Si mes vers avaient des ailes (Hahn) (With Harp)
- DB362 { Comin thro' the rye (Old Scotch Ballad)  
Ye banks and braes o' bonnie Doon
- DB363 { John Anderson, my Jo (White)  
Songs my mother taught me (Dvorak)

- DB364 { Hamlet (Thomas)—Mad Scene ("Des larmes de la nuit")  
Lucia di Lammermoor (Donizetti)—Mad Scene ("Ardon gl'incensi")
- DB943 { Boheme (Puccini)—Addio Senza Rancor (Act III)  
Farewell Speech, Covent Garden, June 8, 1926
- DB989 { Clair de Lune (Szulc)  
Swing low, sweet Chariot (Arr. Burleigh)

## 10-inch Red Label Record.

- DA334 { Chanson Triste (Duparc)  
By the waters of Minnetonka (Lieurance)

## MELBA AND CARUSO

- 12-inch Pale Green Label, Single-sided Record.  
054129 { Boheme (Puccini)—O soave fanciulla (Act I.)

## MELBA AND KUBELIK (Violin)

- 12-inch Buff Label Record.  
DK112 { Il Re Pastore (Mozart)—Amero, saro costante  
Ave Maria (Gounod)

## MELBA AND JOHN BROWNLEE (Baritone)

- 12-inch Red Label Record.  
DB987 { Traviata (Verdi)—Dite alla giovine  
Un Ange est Venu (Bemberg)

## MELBA, THORNTON, McCORMACK AND SAMMARCO

- 12-inch Green Label Record.  
DM118 { Rigoletto (Verdi)—Bella figlia dell' Amore  
Otello (Verdi)—Ave Maria. Nellie Melba

For additional Melba records and duets see historical list.

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.

If in doubt concerning operatic airs, consult the Opera Section of this Catalogue



# MENUHIN, YEHUDI, MASTER, Violinist (Meh-nyou-heen, Yeh-hoo-dee)

"His Master's Voice" feels honoured to introduce a youthful genius who at the age of eleven created an unprecedented sensation at his first concert in New York early in 1928. Of Russian descent, the boy was brought up in America, making his debut with the New York Philharmonic Orchestra in the Beethoven Concerto. Up to the very moment he stepped on the platform, Menuhin quietly played with his toys in the artist's room. His surprisingly mature performance was received with such enthusiasm and incredulity that his parents consented to give a recital, the tickets for which were sold in 24 hours. His interpretation of several works left no doubt that one of the greatest violinistic prodigies had arrived. His teacher Louis Persinger (who plays the accompaniments on the record) is a brilliant violinist who studied under Ysaye and became concert master of the Berlin Philharmonic Orchestra. If there is anything youthful in Menuhin's playing of Allegro or "La Capricciosa" it is his vitality, verve and brightness. Yet there is a sombre warmth in the G string tones, a hint of deeper emotion and always mature confidence, sureness, infallibility. A brilliant record—a delightful, and who knows, perhaps a historic record?

10-inch Red Label Record.

DA1003 { *Allegro (Fiocco)*  
          { *La Capricciosa (Ries)*

# MICHAILOVA, MARIA, Soprano (Mee-hay-loh-vah, Ma-rya)

See historical list.

# MINGHETTI, ANGELO, Tenor (Meen-ghet-tee, An-zeh-loh)

A young and successful Italian operatic tenor, who visited Australia in 1928, as one of the principal artists of the J. C. Williamson-Melba Grand Opera Co. He also gave several successful concerts.

12-inch Red Label Record.

DB952 { *Boheme (Puccini)*—*Che gelida manina*  
          { *Rigoletto (Verdi)*—*E il sol. Duet with*  
                                  *Luella Patkin (Soprano)*

10-inch Red Label Records.

DA800 { *Rigoletto (Verdi)*—*La donna e mobile*  
          { *Rigoletto (Verdi)*—*Questa o quella*  
DA801 { *Tosca (Puccini)*—*Recondita armonia*  
          { *Vaghissima Smbianza (Donaudy)*

# MORINI, ERICA, Violinist (Moh-ree-nee)

To be famous at seventeen is the good fortune of Erica Morini—almost as if in reward for the struggles and privations which she as a child, in common with so many, was forced to undergo during the years of the great World War. Miss Morini is of Austrian birth but of Italian name and semi-Italian parentage. She was the first child who ever appeared as soloist at a concert with Arthur Nikisch. She began her studies very young, with her father, a talented musician, soon passing under the tuition of Ottokar Sevcik. At nine, Nikisch declared, "she is not a wonder-child, she is a wonder!" The war blotted all. Her first concerts in the United States were quietly announced; in a few days the newspapers were filled with her praise. Miss Morini toured Australia in 1929 scoring a very great artistic success.

## THE MORINI RECORDS

12-inch Red Label Record.

\*DB372 { *Capriccio Valse, Op. 7 (Wieniawski)*  
          { *Concerto No. 2, in D minor, Op. 22*  
                                  *(Wieniawski) (Romance),*

For other Records see page 88.

# NEW YORK PHILHARMONIC ORCHESTRA

The Philharmonic Society of New York is correctly described in Grove's Dictionary as "the oldest orchestral body in continuous service in the United States devoted to the performance of orchestral music." It began its concerts in 1842, and it has continued to give them ever since, under the leadership of some of the greatest conductors, developed in the art of music. Active membership in it is an honour as well as a certificate of musicianship. Wagner, Mendelssohn, Liszt, Rubinstein and Dvorak all were honorary members. At its very first concert it gave the Fifth Symphony of Beethoven. No known creative musician of the first rank has ever come to America, or developed in America, it is held, without an invitation to appear with it. When fifty years old, its history was written—practically a record of symphonic music in America up to that time. Conductors who later formed and developed their own orchestras put in their apprenticeship in its service.

The records made by the Orchestra, under the direction of Willem Mengelberg, represent its highest pitch of development. It includes some superbly played masterpieces of modern music.

12-inch Red Label Record.

\*DB857 { *Rosamunde (Schubert)*—*Overture*  
          { *Rosamunde (Schubert)*—*Entr'acte*

For other records see also Orchestral Section.

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6. If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

**NOTO, G., Baritone**

See under Zenatello (page 54).

**ONEGIN, SIGRID, Contralto (Ohn-yay-ghin, See-grid)**

The beautiful and gifted contralto was born in Stockholm, Sweden. It is said of her that she could sing before she could talk! She had studied for a concert career, with no wish to venture into opera. A celebrated Maestro was present at a concert given by Madame Oegin in Stuttgart, and afterward, during an interview, persuaded her to undertake an operatic career. In fact, he insisted that she be prepared to sing "Carmen" two days later.

Daringly, Madame Oegin consented, and, despite her consternation on discovering that she was to make her operatic debut with no less a personage than the lamented Caruso in the cast, her first operatic venture was decidedly a success. In her first year of opera, Madame sang twelve (12) roles, in operas as sharply contrasted as "Trovatore" and "Tristan." She built up an exceptional repertoire, developed the versatility that is a marked characteristic of her artistic personality, and grew in her art so that, upon her Metropolitan debut in 1922, she took rank as one of the foremost singers among the glittering galaxy of stars on the roster of that institution. Her voice is of lovely, velvety richness, crystalline clarity and commanding power and range, all of which qualities are amazingly revealed in her records.

10-inch Red-Label Record  
 DA1046 { *Lucrezia Borgia* (Donizetti)—II  
           *segreto* (Brindisi)  
           *Alleluja* (From the Motet "Exultate")  
           (Mozart)

12-inch Red-Label Record  
 DB1190 { *Orfeo ed Euridice* (Gluck)—*Che farò*  
           *senza Euridice*  
           *Prophete* (Meyerbeer)—*Ah, mon fils*

**OFFERS, MAARTJE, Contralto (Of-fehrs, Mah-ahr-tyeh)**

Mme. Maartje Offers is one of the most brilliant contraltos of the day. She was born in Holland and took singing very seriously from an early age. She has perfected herself in classic songs and oratorios, and gained a very considerable reputation on the Continent for her singing in Wagnerian and in other opera roles, such as *Dalilah*, *Amneris*, *Azucena* and *Orpheus*. In the winter of 1925, Toscanini produced "Samson and Dalilah" at the La Scala, in order to enable Madame Offers to make her debut at that celebrated Opera House in her greatest role.

**THE OFFERS RECORDS**

12-inch Red Label Records.

\*DB907 { *Matthew Passion* (Bach)—*Erbarme*  
           *Dich* (Have mercy, Lord). In 2  
           Parts. Violin Obb. by I. Menges

DB912 { *Samson et Dalila* (Saint-Saens)—*Amour viens aider*  
           *Samson et Dalila* (Saint-Saens)—*Mon*  
           *cœur s'ouvre* (Softly awakes my  
           heart)

DB913 { *Mignon* (Thomas)—*Connais-tu le*  
           *pays?*  
           *Samson et Dalila* (Saint-Saens)—*Prin-*  
           *temps qui commence*

DB980 { *Agnus Dei* (Bizet) (With 'Cello, Harp  
           and Organ)  
           *Noel* (Adam) (With Harp and organ)

DB1158 { *Don Carlos* (Verdi)—*O don fatale*  
           *Trovatore* (Verdi)—*Condotta all' era*  
           *in ceppi*

10-inch Red Label Records.

DA816 { *Caro Mio Ben* (Giordani)  
           *Xerxes* (Handel)—*Ombra Mai Fu*

DA\*825 { *Trovatore* (Verdi)—*Stride la vampa*  
           Twelfth Mass—*Ave Verum*

**PADEREWSKI, IGNACE JAN, Pianist (Pad-er-ef-skee)**

Paderewski, one of the greatest pianists the world has ever known, will also live in history as the first President and Premier of the newly-established republic of his beloved country, Poland, for the independence of which he has laboured so nobly. He was born at Kurylovka (Podolia, Poland) on November 6th, 1860, and began his musical studies at the Conservatorium, at Warsaw, in 1872, undertaking his first Russian tour in 1876-77. When the war broke out, M. Paderewski was in America, and he immediately gave up playing to espouse his country's cause. He has been a leading figure in the Allies' Council. Royalty, appreciating his true worth, has bestowed upon him various orders of merit. These include "Commander of the Crown of Italy," "Commander of the Crown of Carlos III. of Spain," "Officer of the Legion of Honour." He was knighted by King George in 1925. As a composer, Paderewski has also achieved notable successes.

His decision to retire from the concert world was received with world-wide regret, and the announcement that he would again take up his musical career after an absence of some seven years aroused enormous interest. Would the master still possess his technique? The new "His Master's Voice" Records made by him remove all doubts, and prove to his countless admirers that the brilliance of his execution, the originality of his readings and the ardour of his temperament are retained to the fullest degree.

For best results use only "His Master's Voice" Needles.  
 For Prices of Records, see page ii.



PADEREWSKI RECORDS.—Continued

THE PADEREWSKI RECORDS

12-inch Red Label Records.

- DB374 { Valse C sharp minor, Op. 64, No. 2  
(Chopin)  
Warum? (Schumann)  
DB375 { Nocturne, F sharp minor, Op. 15,  
No. 2 (Chopin)  
Polonaise Militaire (Chopin)  
DB376 { Campanella (Liszt)  
Aufschwung (Soaring) (Schumann)  
DB379 { Cracovienne Fantastique, Op. 14,  
No. 6 (Paderewski)  
Minuet in G, Op. 14, No. 1 (Paderewski)  
DB380 { Nocturne in B flat (Paderewski)  
Valse in A flat, Op. 42 (Chopin)  
DB381 { Hungarian Rhapsody No. 2 (Part 1  
(Liszt)  
Hungarian Rhapsody No. 2 (Part 2)  
(Liszt)  
DB833 { Impromptu in B flat major, Op. 142,  
No. 3 (Schubert). Parts 1 and 2  
DB1029 { Nocturne a Raguze (Schelling).  
In two parts

- DB1037 { Etude in E Major, Op. 10, No. 3  
(Chopin)  
Impromptu in A Flat, Op. 142,  
No. 2 (Schubert)  
DB1090 { Minuet, Op. 14, No. 1 (Paderewski)  
"Moonlight" Sonata—First Move-  
ment (Beethoven)  
DB1167 { La Campanella (Paganini-Liszt)  
Nocturne in F sharp, Op. 15, No. 2  
(Chopin)  
DB1273 { Valse Brillante, Op. 18 (Chopin)  
Valse Caprice (Rubinstein)  
10-inch Red Label Records.  
DA470 { Etude in G flat major, Op. 25, No. 6  
("Butterfly") (Chopin)  
Spinning Song, Op. 67 (Mendelssohn)  
DA577 { Etude in G sharp minor, Op. 25, No.  
6 (Chopin)  
Song of the traveller (Chant du  
voyageur) (Paderewski)  
\*DA633 { Mazurka in A flat, Op. 59, No. 2  
(Chopin)  
Mazurka in F sharp minor, Op. 59,  
No. 3 (Chopin)

Other Paderewski records will be found in the historical section.

PAIKIN, LUELLA, Soprano (Pay-keen, Lou-eh-la)

A promising young coloratura soprano, and protegee of Luisa Tetrazzini  
12-inch Red Label Record.

- \*DB1057 { Seraglio (Mozart)—I loved him  
Air and Variations (Mozart)  
See also under Minghetti. (page 43)

PARETO, GRAZIELLA, Soprano (Pay-ray-toh)

Pareto was born at Barcelona, and began her artistic career at a very early age. In all the principal cities of the world Pareto has been acclaimed as a gifted and brilliant soprano.

PARETO AND TITTA RUFFO

See under Ruffo.

PATTI, ADELINA.

See historical list.

PINI-CORSI, ANTONIO, Baritone (Pee-nee Kor-see, An-toh-nyoh)

See in the historical list under F. de Lucia.

PERTILE, AURELIANO Tenor (Pehr-tee-loh, A-oo-reh-lyah noh)

Pertile is the principal tenor at La Scala, Milan, where every year he seems to strengthen his almost impregnable position. He has particularly been acclaimed in roles requiring a more robust voice and also in Wagnerian operas. All his selections have been recorded with the assistance of Members of La Scala Orchestra and the "Swan Song" from "Lohengrin" is a superb triumph of which the recording expert might well be proud.

- 12-inch Red Label Records.  
DB1107 { Lohengrin (Wagner)—Merce cigno  
gentil (Swan song)  
Lohengrin (Wagner)—Narrative

- DB1118 { Andrea Chenier (Giordano)—Un di  
all' azzuro  
Pagliacci (Leoncavallo)—Vesti la  
giubba

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6  
All Speeds are 78 unless otherwise indicated.

**PERTILE, AURELIANO Tenor—Contd.**

PERTILE AND ALFANI TELLINI (Soprano)

- 12-inch Red Label Record  
 Lohengrin (Wagner)—Cessaro i canti  
 alfin (Love Duet, Part 1)  
 DB1218 { Lohengrin (Wagner)—Di, non t'in-  
 cantan (Love Duet, Part 2) (With  
 Ersilla Fanelli, Soprano)

See "Aida" Set, page 143.

- 10-inch Red Label Record  
 DA1008 { Mattinata (Leoncavallo)  
 Non t'amo piu (Tosti)

**PERTILE and SHERIDAN**

See under Sheridan, Margaret (page 52)

**PHILADELPHIA SYMPHONY ORCHESTRA**

SERGEI RACHMANINOFF and THE  
 PHILADELPHIA SYMPHONY OR-  
 CHESTRA (Conducted by Leopold  
 Stokowski) (Album Series 84)

12-inch Red Label Records.

Concerto No. 2 in C Minor, Op. 18

- DB1333 { 1st Mvt.—Allegro moderato  
 Parts 1 and 2

- DB1334 { 1st Mvt.—Allegro moderato. Part 3  
 2nd Mvt.—Adagio sostenuto. Part 1  
 DB1335 { 2nd Mvt.—Adagio sostenuto  
 Parts 2 and 3  
 DB1336 { 2nd Mvt.—Adagio sostenuto. Part 4  
 3rd Mvt.—Allegro scherzando. Part 1  
 DB1337 { 3rd Mvt.—Allegro scherzando  
 Parts 2 and 3

**PINZA, EZIO, Bass (Peen-tsah, Eh-tsoy)**

Apart from the amazing qualities of the voice itself and the immense dramatic power shown in the use of it, Pinza's records deserve a special word of recommendation for another reason. His is one of those voices which, for reasons not wholly clear to investigators, shows itself specially well suited to recording purposes. The tone, and the way in which it blends with both orchestra, tenor voice, and chorus, or stands out above them at the will of the singer—these are extraordinary facts that the record demonstrates. Pinza's ascent to a high note can sound like a sword drawn from the scabbard and held glittering in the sun, or again he can refine his tone till only the merest thread remains. Pinza made his debut at the Colon Opera at Buenos Ayres in July, 1926, and was immediately engaged for the Metropolitan season of 1926-27.

**THE PINZA RECORDS**

12-inch Red Label Records.

- DB1086 { Caid, Le (Thomas)—Le Tambour-  
 Major  
 Mignon (Thomas)—Ninna Nanna  
 DB1087 { Don Carlos (Verdi)—Dormiro Sol  
 Vespri Siciliani (Verdi)—O tu  
 Palermo

- DB1088 { Flauto Magico (Mozart)—Possenti  
 nome  
 Roberto il Diavolo (Meyerbeer)—  
 Suore che riposare

**CONCERTED NUMBERS**

See under Gigli (DQ102).

PINZA, MARTINELLI AND PONSSELLE

See under Ponselle (Page 47).

PINZA AND ROSA PONSSELLE

See Record DB1199, under Ponselle (Page 47).

**PLANCON, POL (the late), Bass (Plan-sohn)**

Born in the Ardennes in 1855, Plancon inherited his musical taste from his father and grandfather. He received his training under Duprez, and made his debut at Lyons in 1877.

Thereafter he appeared with great success almost yearly in Paris, London and New York. He was undoubtedly one of the most accomplished and popular of the operatic stars, possessing a magnificent voice and polished style which placed him in the front rank of operatic basses.

His fine qualities have been perpetuated for all time by "His Master's Voice" records, typical reproductions of the master bass.

**THE PLANCON RECORDS**

12-inch Red Label Record.

- DB591 { Les Rameaux (Faure)  
 Crucifix (Faure). Caruso and Journet

- 10-inch Red Label Record.  
 DA340 { Damnation of Faust (Berlioz)—Devan  
 la maison (Serenade)  
 Damnation of Faust (Berlioz)—Un-  
 puce gentille (Song of the flea)

For other Plancon records see historical list.

**LABELS—DA and DB (Red)  
 DO (Pale Blue)**

**DJ and DK (Buff)  
 DQ (White)**

**DM (Pale Green)**



**POLI-RANDACIO, TINA, Soprano** (Poh-lee Randah-chyoh, Tee-nah)

Tina Poli-Randacio is a well-known Italian lyric soprano, who has appeared in the leading opera houses of Italy and also in South America.

(12-inch Red Label Records)

- DB181 { Mme. Butterfly (Puccini) **Un bel di**  
 DB182 { Suor Angelica (Puccini) **Senza mamma**  
 { Otello (Verdi)—**Ave Maria**  
 { Wally (Catalani)—**Ebben? Andro!**

- DA173 { 10-inch Red Label Record.  
 { Ballo in Maschera (Verdi)—**Mezza-**  
 { **notte!** (Midnight!)  
 { Fanciulla del West (Puccini)—**Laggiu**  
 { **nel soledad**

**PONSELLE, ROSA, Soprano** (Pohn-zel)

Rosa Ponselle is of Italian blood but American birth, and a singer by divine right. She began life in Meriden, Conn., with an enormous handicap, but a handicap over others; for hers is a voice of such beauty and power that it is difficult to see how an artist could develop within any distance of her without a similarly great natural gift. She began as a very young girl, singing in public in all sorts of minor engagements. It was impossible, however, to keep such powers long in obscurity, and still at an age when most singers consider themselves hardly advanced students, she was singing at the Metropolitan with Caruso. Her voice is always sympathetic, and in great moments it reaches qualities of grandeur. She is an actress of such power that if she were to give up singing to-morrow, she still would rank high with her contemporaries of the spoken drama. She pours into every syllable of song the sense of an intensely vital, human, responsive personality vibrating with the joy and the beauty and the tragedy of life. If any singer has the "thinking heart," it is she, and her records will attest it.

**THE PONSELLE RECORDS**

12-inch Red Label Records.

- DB807 { Otello (Verdi)—**Salce! Salce!** (Willow  
 { Song)  
 { Otello (Verdi)—**Ave Maria** (Act IV.)

- DB854 { Aida (Verdi)—**O patria mia** (Act III)  
 { Gioconda (Ponchielli)—**Suicidio**

- DB1052 { **Ave Maria** (Gounod) (With Violin  
 { Obb.)  
 { **Elegy** (Massenet) (With 'Cello Obb.)

- DB1199 { Forza del Destino (Verdi)—**La Ver-**  
 { **gine degli Angeli** (With Ezio  
 { Pinza, Bass, and Metropolitan  
 { Opera Chorus  
 { Trovatore (Verdi)—**Miserere** (With  
 { G. Martinelli and Chorus)

- DB1275 { Ernani (Verdi)—**Ernani involami**  
 { Forza del Destino (Verdi)—**Pace**  
 { **pace mio Dio**

- DB1280 { Norma (Bellini)—**Casta Diva** (With  
 { Metropolitan Opera Chorus)  
 { Parts 1 and 2

**POWELL, MAUD (the late), Violinist**

All Americans had reasons to be proud of the achievements of their distinguished countrywoman, Maud Powell. From East to West audiences flocked to hear her, and were delighted with her flawless playing; while her charming and gracious personality wholly fascinated those who were fortunate enough to meet her.

There was nothing of pose or virtuoso, affectation or airs about Miss Powell. She loved the work she did, and her heart, soul and mind were wholly in it. She was a virtuoso in technique and ability, but an artist and musician in spirit, and her appearances some years ago in London as soloist with Sousa's orchestra were particularly successful.

The Powell reproductions which have been issued by "His Master's Voice" are faithful reproductions of the masterly playing of this artist.

**THE POWELL RECORDS**

12-inch Red Label Records.

- \*DB395 { **Largo** (Handel)  
 { **Minuet** (Boccherini)  
 \*DB396 { **Valse Triste**, Op. 44 (Sibelius)  
 { **Ave Maria** (Schubert)

Other Powell records will be found in the historical list.

**PONSELLE AND G. MARTINELLI**

12-inch Red Label Record

- DB1199 { Trovatore (Verdi)—**Miserere** (With  
 { Metropolitan Opera Chorus, New  
 { York)  
 { Forza del Destino (Verdi)—**La Ver-**  
 { **gine degli Angeli** (With E.  
 { Pinza and Metropolitan Opera  
 { Chorus)

- DA809 { 10-inch Red Label Records.  
 { Aida (Verdi)—**O Terra Addio** (With  
 { Chorus). In 2 Parts  
 DA810 { Aida (Verdi)—**La fatal pietra**  
 { Aida (Verdi)—**Morir si pura**

**PONSELLE, ROSA, GIOVANNI  
 MARTINELLI, AND EZIO PINZA**

12-inch Red Label Record

- DB1202 { La Forza del Destino (Verdi)—**Io**  
 { **muojo! Confessione!** (Finale,  
 { Part 1)  
 { La Forza Del Destino (Verdi)—**Non**  
 { **imprecare, umiliati** (Finale,  
 { Part 2)

**PONSELLE, R., AND MARION TELVA**  
 (Soprano)

12-inch Red Label Record

- DB1276 { Norma (Bellini)—**Mira o Norma**  
 { Parts 1 and 2

10-inch Red Label Records.

- DA344 { Tales of Hoffman (Offenbach)—**Bar-**  
 { **carolle**  
 { Mignon (Thomas) (Gavotte)  
 { Salut d'Amour, Op. 12 (Elgar)  
 DA346 { **Serenata**, Op. 15, No. 1 (Moszkovski)  
 { (77)

Operatic Records are also listed in special section under their particular opera.  
 For best results use only "His Master's Voice" Needles.

# RACHMANINOFF, SERGEI, Pianist (Rach-mah-nee-noff, Sair-jay)

Sergei Rachmaninoff is one of the great figures of contemporary music. He is both a composer and a virtuoso; and considered as either—or as both—he stands in the foremost rank of this century's personalities. He was born at Novgorod, Russia, in 1873. At the age of 9 he entered the Petrograd Conservatory. He toured Russia as a pianist in 1892. He early attracted attention as a composer, and in London, in 1899, he appeared in the threefold role of composer, orchestral conductor and pianist, which he since has repeated, many times, in many parts of the world. He visited the United States for the first tour in 1909, returning to Russia the following year. In 1912 he was appointed chief conductor of the Imperial Opera in Petrograd. He later returned to the United States. Mr. Rachmaninoff is a prolific, original and powerful composer, his works ranging from operatic and symphonic compositions to the piano works by which he is best known. As a pianist, he is easily among the first living masters of the instrument. His records with the Philadelphia Orchestra, of movements of his own second concerto, are a magnificent achievement.

## THE RACHMANINOFF RECORDS

12-inch Red Label Records.

- DB410 { **Prelude in G minor**, Op. 23, No. 5  
(Rachmaninoff)  
**Prelude in G major**, Op. 32, No. 5  
(Rachmaninoff)  
DB845 { **Nocturne**, F sharp, Op. 15, No. 2  
(Chopin)  
**Polichinelle**, Op. 3, No. 4 (Rachmaninoff)  
DB1016 { **Impromptu in A Flat**, Op. 90, No. 4  
(Schubert)  
**Sarabande** (Bach)  
DB1140 { **One lives but once—Waltz** (Strauss-Tausig). In two parts

10-inch Red Label Records.

- DA372 { **L'Arlesienne Suite No. 1** (Minuet)  
(Bizet-Rachmaninoff)  
DA786 { **Serenade**, Op. 3, No. 4 (Rachmaninoff)  
**Liebesfreud** (Kreisler-Rachmaninoff).  
In two parts  
DA827 { **Etude Tableau in A Minor** Op. 39  
(Rachmaninoff)  
**Dance of the Gnomes** (Liszt)  
**Bees' Wedding** (Mendelssohn)  
DA996 { **Prelude in C sharp minor**  
(Rachmaninoff)

# RENAUD, MAURICE, Baritone (Re-noh, Moh-rees)

See historical list.

# RUFFO, TITTA, Baritone (Ruf-foh)

Titta Ruffo was born at Pisa in 1878. At the age of seventeen he began his vocal studies with his brother, a well-known teacher, and continued them later at Rome under Perischini. His debut was made in 1898 at the Costanzi Theatre, Rome, when he made a sensation in the small part of the *Herald* in "Lohengrin." Other important engagements rapidly followed in Italy and South America. In 1905 he obtained an appointment at La Scala, Milan, where he sang in the first Italian performance of "Le Jongleur de Notre Dame." Since then he has sung in Vienna, Paris, Madrid, Cairo and other cities, and has become a great favourite in Russia. He has been acclaimed with extraordinary enthusiasm in New York, while on his appearances, just before the war, in London, he was universally recognised as the finest of the younger generation of Italian baritones. One of his greatest successes has been made in the part of *Hamlet*, which he sang at the opening of the Colon Opera House, Buenos Aires, in 1909, and of which he has made several magnificent "His Master's Voice" records. He is himself conscious of the fact that only the "His Master's Voice" special process of recording is capable of correctly and satisfactorily reproducing his voice, remarkable for the volume, purity and richness of its tone. The range of his voice is extraordinary, and many, indeed, consider him without rival amongst operatic baritones living at the present time.

## THE RUFFO RECORDS

12-inch Red Label Records.

- \*DB175 { **Rigoletto** (Verdi)—Cortigiani, vil  
razza  
Rigoletto (Verdi)—Deh! non parlare.  
Duet with Finzi Magrini

## RACHMANINOFF AND THE

## PHILADELPHIA SYMPHONY ORCH.

(Conducted by L. Stokowski)

- 2nd Concerto in C minor**, Op. 18  
(Rachmaninoff)  
(Album Series 84)

- DB1333 { **1st Movement Allegro Moderato**  
(Parts 1 & 2)  
DB1334 { **1st Mvt.—Allegro Moderato** (Part 3)  
2nd Mvt.—Adagio Sostenuto (Part 1)  
DB1335 { **2nd Mvt.—Adagio Sostenuto** (Part 2)  
2nd Mvt.—Adagio Sostenuto (Part 3)  
DB1336 { **2nd Mvt.—Adagio Sostenuto** (Part 4)  
3rd Mvt.—Allegro Scherzando (Part 1)  
DB1337 { **3rd Mvt.—Allegro Scherzando** (Part 2)  
3rd Mvt.—Allegro Scherzando (Part 3)

See also under Philadelphia Sym. Orch., page 46.

## RACHMANINOFF, S., AND FRITZ KREISLER (Violin)

**Sonata in C Minor**, Op. 45 (Grieg)

- DB1259 { **1st Movement—Allegro molto ed appassionato** (Parts 1 and 2)  
DB1260 { **2nd Movement—Allegretto espressivo alla romanza** (Parts 1 and 2)  
DB1261 { **3rd Movement—Allegro animato**  
(Parts 1 and 2)

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6  
If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.



**RUFFO, TITTA, Baritone—Continued**

- DB405 { *Barbiere di Siviglia (Rossini)*--Largo al factotum  
Faust (*Gounod*)—Dio possente
- DB406 { *Africana (Meyerbeer)*—Adamastor, re delle acque  
Carmen (*Bizet*)—Toreador's song (With Chorus)
- DB464 { *Pagliacci (Leoncavallo)*—Prologue (Part 1)—Si puo?  
Pagliacci (*Leoncavallo*)—Prologue (Part 2)—Un nido

10-inch Red Label Records.

- DA163 { *Ernani (Verdi)*—Lo vedremo  
Tosca (*Puccini*)—Se la giurata fede
- DA351 { *Andrea Chenier (Giordano)*—Son ses sant' anni  
Meriggiata (*Leoncavallo*)
- DA352 { *Hamlet (Thomas)*—Spettro santo  
Hamlet (*Shakespeare*) The ghost scene (Recitation in Italian)
- DA353 { *Maria Mari (di Capua)*  
Torna a Surriento (*de Curtis*) (Neapolitan song)

For other Ruffo records and duets with Galvany see historical list.

**RUMFORD, KENNERLEY, Baritone**

For duets with Clara Butt see under Butt

**SAINT-SAENS, CAMILLE (Composer—Pianist, 1838-1921).**

For records see historical list.

**SAMAROFF, OLGA, Pianist**

Olga Samaroff is by birth an American, having been born in San Antonio, Texas, of German and Russian descent. She was reared among fine musical traditions, her mother and her maternal grandmother both having been pianists of high accomplishments. She began her studies with them at the age of five, later going to Paris under Marmontel and Widor. She studied not only the piano, but the organ and the harp. Her first professional appearance, defying all musical tradition, was in the United States, in New York, in 1905. Since then she has developed and perfected her art to a degree which places her among the greatest of living pianists. Her "His Master's Voice" records have been noted for their poetic charm, their clear, liquid, singing tone possessing a quality altogether hers.

**SAMAROFF RECORD**

10-inch Red Label Record.

- DA361 { *Spring Song (Mendelssohn)*  
Turkish March (*Beethoven*)

**SAMMARCO, G. MARIO, Baritone (Sahm-mar-koh)**

Born at Palermo in 1873, Sammarco made his operatic debut at the age of twenty-one in Puccini's opera "Le Villi." He was later engaged for "Andrea Chenier," at La Scala, Milan.

His repeated appearances in all the chief opera houses of the world have met with brilliant success, and secured for him a lasting reputation. He has a fine baritone voice, unusually rich and powerful, and his repertory includes the roles of *Falstaff*, *Iago*, *Rigoletto*, *Amonasro*, *Scarpia*, *Sharpless*, *Marcel*, *Jack Rance*, *Figaro* and *Tonio*.

For years before the war Sammarco was regarded as one of Covent Garden's most popular artists, and at his re-appearance at the re-opening of Covent Garden in 1919, was warmly welcomed by the public. Recently he has made triumphant reappearances in his native Italy, following upon his successful seasons in the United States and South America.

**SAMMARCO AND McCORMACK**

For duets, see under McCormack.

**SARASATE, PABLO DE., Famous Violinist-Composer (1844-1908).**

(Sah-rah sah teh, Pab-loh deh)

See historical list.

- \*DA354 { *Thais (Massenet)*—Ahime, fanciullo ancora  
Thais (*Massenet*)—Ecco dunque l'orribil cita
- DA355 { *Zaza (Leoncavallo)*—Buona Zaza  
Zaza (*Leoncavallo*)—Zaza, piccola Zingara
- \*DA357 { *Don Giovanni (Mozart)*—Deh vien alla finestra (Serenade)  
Don Giovanni (*Mozart*)—Fin ch'han dal vino
- DA358 { *Ballo in Maschera (Verdi)*—Alla vita  
Nabucco (*Verdi*)—Tremi gl'insani
- DA396 { *Falstaff (Verdi)*—Quand' ero paggio  
Marta (*Flotow*)—Chi mi dira (Drinking song)
- DA687 { *Lolita (Buziz-Peccia)*  
Santa Lucia

**RUFFO AND CARUSO**

For duet, see under Caruso.

**RUFFO AND F. MAGRINI**

See Record DB175, under Ruffo.

**RUFFO AND PARETO**

12-inch Red Label Record.

- DB176 { *Rigoletto (Verdi)*—Lassu in cielo (Final Duet)  
Traviata (*Verdi*)—Dite alla giovine

## SCHIPA, TITO, Lyric Tenor (Skee-pah, Tee-toh)

Tito Schipa was born in 1888 at Lecco, where he studied music under Maestro Gerunda; then he went to Milan, where he worked with Sr. Emilio Piccoli; and he made his first appearance in opera in 1909, singing Bizet's "I Pescatori di Perle" and Leoncavallo's "Zaza," at the Teatro Sociale of Cremona, in both of which operas he achieved a very great triumph. After this he took part in a very important tour through Italy, and sang at Bologna, Rome, Naples, Palermo, Udine and Trieste, whence he went to Milan and sang in Puccini's "Tosca" at the Teatro Dal Verme. This was the starting point of his operatic reputation, and now he is considered among the great artists.

## THE SCHIPA RECORD

12-inch Red Label Record.

- DB694 { Ay, ay, ay (*Perez*)  
A Granada (*Palacios*)  
Mignon (*Thomas*)—Addio Mignon  
DB843 { Mignon (*Thomas*)—Ah! non credevi  
tu  
DB873 { Dream of love (*Liebestraum*) (*Liszt*)  
Ave Maria (*Schipa*)  
Martha (*Flotow*)—M'appari  
DB1064 { Xerxes (*Handel*)—Largo ("Ombra  
mai fu")

10-inch Red Label Records.

- \*DA431 { A la orilla de un palmar (Beside the  
palms) (*Ponce*)  
Quiereme Mucho (Love me deeply)  
(Creole song) (*Roig*)  
DA729 { La Farfalletta; (b) La Girometta  
(Traditional)  
O sole mio (*di Capua*)

- DA751 { Jota (*de Falla*)  
Madrilgal Espanol (*Huarte*)  
DA834 { Granadinas (Farewell my Granada)  
Princesita (*Padilla*)  
Lakme (*Delibes*)—Fantaisie aux divins  
DA870 { mensonges  
Werther (*Massenet*)—Pourquoi me  
reveiller?  
Barbiere di Siviglia (*Rossini*)—Ecco  
DA874 { ridente  
Barbiere di Siviglia (*Rossini*)—Se il mio  
nome  
DA875 { Manon (*Massenet*)—The dream  
Pagliacci (*Leoncavallo*)—O Colombina  
Don Pasquale (*Donizetti*)—Sogno  
DA885 { soave e casto  
Rigoletto (*Verdi*)—Questa o quella

SCHIPA AND GALLI-CURCI  
For duets, see under Galli-Curci.

SCHIPA AND BORI  
For duet, see under Bori.

## SCHUMANN, Elisabeth, Soprano (Shoo-mahn)

Elisabeth Schumann comes of a musical family, and is descended from Henrietta Sontag, a famous soprano of Beethoven's day. She studied at Dresden, Berlin and Hamburg, making her stage debut at the latter town. Success was rapid, for she went thence to the Metropolitan Opera House, New York. Richard Strauss heard her there, and engaged her for the Vienna Government Opera House, where she appeared in 1920. Since then she has appeared in every country in Europe. Although Mozart is Elisabeth Schumann's forte, London heard her first as *Sophie* in "Der Rosenkavalier," at Covent Garden, in 1924, and it was not until two years later that she appeared in Mozartian roles.

Of her first record a famous musical critic wrote: "This is Mozart sung as he might now be hearing himself in heaven."

12-inch Red Label Records.

- DB946 { Don Giovanni (*Mozart*)—Batti, batti  
Nozze di Figaro (*Mozart*)—Voi che  
sapete  
DB1010 { Serenade, Op. 17 (*Strauss*)  
Morgen (To-morrow) (*Strauss*)  
Nozze di Figaro (*Mozart*)—Deh Vieni  
non tardar  
DB1011 { Re Pastore (*Mozart*)—L'Amoro saro  
costante (With Violin Obbl. by  
Marjorie Hayward)

- DB1065 { Freundliche vision (*Strauss*)  
Wiegenlied (*Strauss*)

10-inch Red Label Record.

- DA844 { Nozze di Figaro (*Mozart*)—Non so piu  
cosa son  
Nozze di Figaro (*Mozart*)—Venite, in-  
ginocchiatevi

## SCHUMANN-HEINK, ERNESTINE, Contralto (Shoo-mahn Hink)

Mme. Schumann-Heink was born at Lieben, near Prague, Bohemia, in 1861. She received her musical training under Marietta Leclair.

London warmly appreciated her singing at Covent Garden, where she appeared from 1897 to 1900, chiefly in Wagnerian parts. Mme. Schumann-Heink, desiring that her records should be as nearly perfect as possible and worthy of her great reputation, has signed an exclusive agreement to make "His Master's Voice" records only. For many years past she has been one of the greatest favourites in American operatic and concert life.



SCHUMANN-HEINK, ERNESTINE—Continued

THE SCHUMANN-HEINK RECORD

12-inch Red Label Record.

DB412 { Agnus Dei (Bizet)  
 { Stille nacht, heilige nacht (Gruber) (81)

SCHUMANN-HEINK AND CARUSO

For duet, see under Caruso.

SCOTTI, ANTONIO, Baritone

Antonio Scotti was born at Naples, studied under Paganini and made his debut at the age of twenty-three, in Malta, as *Amonasro*, in "Aida." After scoring several successes in Milan he was secured by Covent Garden, and made his London debut as *Don Giovanni*. Scotti's repertory is very extensive; his impersonation of *Scarpia* is considered his greatest part, whilst as *Falstaff* he has achieved a notable success. The "His Master's Voice" records by Scotti include a number of airs from various operas and several Neapolitan songs, all of which are much in demand on account of their faithful reproduction of his voice. This artist's successes have been many, and his fame is world-wide, every performance being an artistic triumph. In America he is a great favourite, but it is probable that he is even more so with Covent Garden habitués, who for years considered Scotti inseparable from a Grand Opera Season. Apart from his fine singing, he has always been regarded as one of the most gifted, dramatically, of singers, and his impersonations have been remarkable for their realism. Outside the Opera, Scotti can be enjoyed only on "His Master's Voice" records.

SCOTTI AND CARUSO

For duets, see under Caruso.

SCOTTI AND FARRAR

For duets, see under Farrar and historical list.

SCOTTI IN CONCERTED NUMBERS

For trio, quartets and sextet, see under Caruso.

SEMBRICH, MARCELLA, Soprano (Zem-brikh)

Mme. Sembrich was born at Lemberg, Galicia, and began to study the piano and violin when she was but four years old. She commenced her professional career at the Loepel Conservatoire and afterwards studied under Pkitansky, and later with Lamperti at Milan.

Her debut was made as *Elvira*, in 1877, at Athens. In 1880 she sang *Leonora* at Covent Garden with great success. She has also appeared in Warsaw, Petrograd, Moscow, Vienna, Madrid, and New York, gaining the enthusiastic approval of audiences and critics alike.

Mme. Sembrich retired from the operatic stage at the zenith of her fame, and the exclusive "His Master's Voice" records she has made will remain for the enjoyment and appreciation of "Gramophone" lovers for all time.

THE SEMBRICH RECORD

12-inch Red Label Record.

\*DB429 { Faust (Gounod)—Jewel song  
 { Mignon (Thomas)—Connais-tu le pays?

SEMBRICH AND EAMES

For duet see historical list.

SEMBRICH AND CARUSO IN CONCERTED NUMBERS

See under Caruso (DQ101).

Other Sembrich records will be found in the historical list.

SHERIDAN, MARGARET, Soprano

Margaret Sheridan furnishes one of those rare cases of a British artist who has gained a great European reputation. For some years past, her rich soprano voice has roused enthusiasm among Italian audiences, including those of Milan—most critical of all—Rome and Naples. She made a big success at Covent Garden, and is well known in most European capitals. Her beautiful voice has remarkable resonance, and this quality is faithfully "caught" in her recordings.

12-inch Red Label Records.

DB981 { Mme. Butterfly (Puccini)—Un Bel Di  
 { Otello (Verdi)—Ave Maria

DB1084 { Mme. Butterfly (Puccini)—Ancora un passo (Act I.)

DB988 { Boheme (Puccini) Mia Chiamano

{ Mme. Butterfly (Puccini)—E questo? (Act II.)

{ Mimi  
 { Lohengrin (Wagner)—Elsa's Dream

LABELS—DA and DB (Red)  
 DO (Pale Blue)

DJ and DK (Buff)  
 DQ (White)

DM (Pale Green)

## SHERIDAN, MARGARET, Soprano—Continued.

- 10-inch Red Label Records.  
 DA832 { Danny Boy (Weatherly)  
 I know where I'm going (Hugges)  
 DA906 { Believe me, if all those endearing  
 young charms  
 Come back to Erin (Arr. Byng). With  
 Violin Obbl. by Marjorie Hayward  
 DA985 { The Lover's Curse (arr. Hughes)  
 The Meeting of the Waters  
 (arr. Hughes)

- DB1281 { Manon Lescaut (Puccini)—Tu! Tu!  
 Amore!  
 Manon Lescaut (Puccini)—O tenta-  
 trice!

SHERIDAN AND AURELIANO PERTILE  
(Tenor)

- 12-inch Red Label Record.  
 DB1119 { Mme. Butterfly (Puccini)—Love duet.  
 In two parts

## SILVA, LEMOLINO, Tenor

A young operatic tenor, whose fine lyric voice is much admired in Spain, Portugal and Italy.  
 Many critics predict a fine career for him.

- 10-inch Red Label Record.  
 DA798 { Rigoletto (Verdi)—Questa o quella  
 Rigoletto (Verdi)—La donna e mobile

## SISTINE CHOIR

The world-famous choir of the Sistine Chapel at Rome is probably the oldest organisation of its type in existence. It was many, many centuries before Papal authority permitted it to be heard outside its historic shrine. These records are made in its traditional style, which has never been approached nor imitated. Aside from their religious and historic interest, they are worthy of very close study.

The Gramophone Company, in making them available to the public, is continuing work begun by the teachers Romanus and Peter in the Eighth Century.

- 12-inch Red Label Record.  
 DB844 { Laudate Dominum (Palestrina)  
 Tenebrae factae sunt (Vittoria)  
 10-inch Red Label Records.  
 DA625 { Adeste Fideles  
 O Salutaris Hostia

- DA626 { Ave Maria (Vittoria)  
 Exultate Deo (Sing unto the Lord  
 (Palestrina)

## SLEZAK, LEO., Tenor See historical list.

## SMIRNOFF, DMITRI ALEXEIEVITCH, Tenor (Smeer--nof)

Smirnoff, the famous Russian tenor, was born in 1881, and made his debut in Rubinstein's "Demone," at the Moscow Imperial Opera House on the 26th April, 1904, with extraordinary success. Other appearances followed in Paris, in 1907, and at Monte Carlo, where Smirnoff quickly won the sympathies of the international public. Smirnoff has also earned great renown in Brussels and Madrid, and in the autumn of 1910 he appeared with brilliant success at the Metropolitan Opera House in New York, where he sang throughout the winter season. In the spring of the following year he toured in Buenos Aires and Montevideo. Smirnoff, in the early years of his public career, appeared with equal frequency in Moscow and Petrograd, but has of late sung almost exclusively in Petrograd. His debut in the Russian opera season at Drury Lane in 1914 was brilliantly successful.

## THE SMIRNOFF RECORDS

- 12-inch Red Label Record  
 DB581 { Eugen Oneghin (Tchaikovsky)—Dis-  
 tant echo (Lenski's aria)  
 Sadko (Rimsky-Korsakov) (Hindu song)

- DA569 { Pique Dame (Tchaikovsky)—Forgive  
 me  
 Pique Dame (Tchaikovsky)—What is  
 life?

- 10-inch Red Label Records.  
 DA463 { Maria Mari! (di Capua)  
 Mattinata (Leoncavallo)

- DA752 { Berceuse (Gretchaninoff)  
 Lilac (Rachmaninoff)

For additional SMIRNOFF Records, see historical list.

## SOBINOFF, LEONID, Tenor. See historical list.

## SPANI, HINA, Soprano

Hina Spani is a young dramatic soprano with a beautiful voice, who has made a great success in the leading opera houses of Italy, resulting in her engagement for the Australian Grand Opera Season of 1928. See under GRANFORTE-SPANI and ZENATELLO-SPANI.

Operatic Records are also listed in special section under their particular opera.  
 For best results use only "His Master's Voice" Needles.



**SPANI, HINA, Soprano—Continued**

- DA879 { 10-inch Red Label Record  
Boheme (Puccini)—Donde lieta  
(Addio)  
Manon Lescaut (Puccini)—In quelle  
trine morbide

- DB1045 { 12-inch Red Label Record  
Ballo in Maschera (Verdi)—Ma dall'  
arido  
Trovatore (Verdi)—Tacea la notte

**SUGGIA, GUILHERMINA ('Cellist) (Soo-gee-ya, Gheel-hehr-mee-nah)**

Although of Italian descent, was born at Oporto on June 27th, 1888. When only five years of age she received her first lessons from her father, who is himself a very fine 'cellist, and studied under him until, at the age of fifteen, she went to Leipzig to take lessons from Klengel. At seventeen, she made her debut at the Leipzig concerts, and afterwards toured through Europe. In October, 1914, she made England her musical home, and the rare quality of her playing placed her at once, in the estimation of critics, on a level with the greatest male 'cellists, and she was hailed unanimously as the finest feminine exponent of her instrument who had yet been heard. In Suggia's album is the following tribute, written in 1905 by the great master of the 'cello, David Popper: "To the greatest of living 'cellists, Guilhermina Suggia, from her aged confrere, D. Popper."

All who have seen this great artist at her concerts have been impressed with her vivid personality, and the superb ease with which she plays the most difficult works. Every nuance of her wonderful art is faithfully reproduced on her records.

**THE SUGGIA RECORDS**

- DB680 { 12-inch Red Label Records.  
Allemande (Senaille, arr. Salmon)  
Spanischer Tanze, Vito, Op. 54, No.  
5 (Popper)  
\*DB763 { Humoreske (Sinigaglia)  
Tarantella in G major (Popper)  
C major Suite for 'Cello (Bach)—  
Prelude  
DB764 { C major Suite for 'Cello (Bach)—  
Allemande

- DB903 { Sonata (Sammartini-Salmon)—Allegro  
Sonata (Sammartini-Salmon)—Gravio  
e vivace

- DB1083—Kol Nidrei (Bruch). In 2 Parts.

- DA570 { 10-inch Red Label Record.  
Gavotte (Au temps de jadis) (Hens-  
chel)  
Serenade Espagnole (Glazounov)

**TALLEY, MARION, Soprano**

Extraordinary scenes of enthusiasm were witnessed at the Metropolitan Opera House, New York, when, at the age of 19, this young American girl made her debut one night in March, 1926. Her performance on that occasion as *Gilda* in "Rigoletto" made a profound impression, and she was hailed as a second Patti. Marion Talley is American born, her home being in Kansas City.

She possesses a very beautiful voice of delightfully fresh and girlish quality, and her fame has now quite become established in America, her contract with the Metropolitan Opera providing for a fee of £750 per performance. During the summer of 1927, Miss Talley made her first operatic appearances in Chicago (Ravinia Park) and San Francisco.

- DB936 { 12-inch Red Label Records.  
Barbiere di Siviglia (Rossini)—Un  
Voce poco fa  
DB1023 { Rigoletto (Verdi)—Caro Nome  
Swiss echo song (Eckert)  
Lo, here the gentle lark (Bishop)

10-inch Red Label Record.

- DA783 { Comin' thro' the rye (Scotch Air)  
Home Sweet Home (Bishop)

**TAMAGNO, FRANCESCO, Tenor** See in the historical list.

**TELVA, MARION, Soprano** See Ponselle-Telva, page 47.

**TETRAZZINI, LUISA, Soprano (Tet-trah-tzee-nee)**

Tetrazzini was born at Florence, and comes of a family of musicians. Her early musical training was gained at the hands of her sister Eva (Mme. Campanini), and she also studied under Signor Ceccherini at the Liceo Musicale, Florence. In 1895 she made an appearance at the Teatro Pagliani as *Inez* in "L'Africana." Her real debut, however, took place later at Rio de Janeiro as *Violetta* in "La Traviata." Then followed ten years or more of continued triumphs in Brazil, Argentine, Italy, Spain, Portugal and Russia. It remained for San Francisco to introduce her to the English-speaking world, and on November 2nd, 1907, came her sensational first appearance at Covent Garden, which made her a star of the first magnitude and established her name and fame. The tumultuous receptions given her during the next few months are now matters of musical history. She visited New York in January, 1908, meeting with extravagant success there, and since that time has appeared regularly every season both in England and America. During the war Mme. Tetrazzini remained in Italy, working and singing for the war charities of her native country. In September, 1919, she made her reappearance in London, at the Albert Hall, and has appeared each season since then in London and the principal Provincial centres.

Her voice is remarkable for its purity and great range, and is brilliant beyond description in coloratura work. Of the many "His Master's Voice" records this universally popular artist has made, it is enough to say that every supreme quality of Tetrazzini's voice is mirrored with delightful fidelity.

**THE TETRAZZINI RECORDS**

12-inch Red Label Record.

- DB526 { Bonnie, sweet Bessie (Gilbert)  
The swallow.s (Cowen)

For Prices of Records, see page ii,

## TETRAZZINI, LUISA, Soprano—Continued

- DB531 { Traviata (*Verdi*)—Ah fors' e lui  
(Part 1)  
Traviata (*Verdi*)—Sempre libera  
(Part 2)
- DB534 { Dinorah (*Meyerbeer*)—Ombra leggera  
(Shadow song)  
Peer Gynt (*Grieg*)—Solveig's song

- DB536 { Rigoletto (*Verdi*)—Caro nome  
Trovatore (*Verdi*)—D'amor sull' ali
- DB540 { Mignon (*Thomas*)—Io son Titania  
(Polonaise)  
Trovatore (*Verdi*)—Tacea la notte
- TETRAZZINI AND CARUSO  
For sextet, see under Caruso.  
For other Tetrazzini records see historical section

## THIBAUD, JACQUES, Violinist (Tee-boh, Jakh)

The most celebrated of French violinists and one of the greatest virtuosos who enjoys the appreciation of the public throughout the world. Born at Bordeaux, on September 27th, 1880, Jacques Thibaud first studied music with his father, commencing the piano at the early age of four; at six years of age he was able to accompany, in public, a sonata of Mozart. It was, however, the violin for which he was destined to show such a great gift. In 1892, at the Concerts d'Angers, he already showed wonderful promise, and a marvellous comprehension of his subject.

At 13 years of age he entered the Paris Conservatoire, as a pupil of Marsick, obtaining distinction from the first, and gaining a First Prize at the Concours in the following year.

Entering the Colonne Orchestra, he became in a very short time first violin, and his renderings of Deluge's "Prelude" and Saint-Saens' "Havanaise" created a great sensation. Following on his visit to Brussels (under the auspices of Ysaye), he visited Germany, Russia, Switzerland, Austria, Spain, the United States, Italy and England, meeting everywhere with the greatest enthusiasm.

Added to his brilliance as a concert artist, Thibaud excels also in chamber music.

## THE THIBAUD RECORDS

12-inch Red Label Record.

- DB904 { Romance in F, Op. 50 (*Beethoven*).  
In 2 Parts

- DA758 { 10-inch Red Label Records.  
Golliwog's cake walk (*Debussy*)  
Tambourin (*Leclair-Kreisler*)

- DA866 { La Fille aux cheveux de lin (*Debussy*)  
Waltz in A flat (*Brahms*)

## THIBAUD AND CORTOT

See under Cortot.

## THIBAUD, CASALS AND CORTOT

- DA895-96 Trio in G Major (*Haydn*)  
DB947-50 Trio in B Flat, Op. 99 (*Schubert*)  
DB1072-75 Trio in D Minor, Op. 49 (*Mendelssohn*)  
See under Casals (page 12).

## TIBBETT, LAWRENCE, Baritone

Lawrence Tibbett was born in Bakersfield, California, and completed his school studies in Los Angeles, where he later studied singing. Beginning his stage career with a Shakesperian Repertory Company as *Iago* in "Othello," he later appeared as *Amonasro* in "Aida" at the Hollywood Bowl. Determining to become a concert singer, Tibbett decided to go to New York in 1922 for further study. He borrowed on his life insurance in order to take his wife and twin sons with him. The following year he became famous over-night, after creating a sensation in Verdi's "Falstaff," at the Metropolitan Opera. To-day, Tibbett enjoys enormous popularity as singer and actor. He enunciates every word with absolute clarity, giving its full meaning. Tibbett has made a wonderful record of the Prologue from "Pagliacci," which was one of the sensations of "His Master's Voice" 1927 releases.

- DB975 { 12-inch Red Label Record.  
Pagliacci (*Leoncavallo*)—Prologue, Si  
Puo? Part 1  
Pagliacci (*Leoncavallo*)—Prologue, Un  
Nido Part 2

- DA886 { 10-inch Red Label Record.  
Believe me if all those endearing  
young charms (*Moore*)  
Drink to me only with thine eyes  
(*Calcott*)



TIBBETT RECORDS—Continued.

TIBBETT AND LUCREZIA BORI (Soprano)  
10-inch Red Label Record.

DA912 { The Tales of Hoffmann (Offenbach)—  
Barcarolle  
Calm as the night (Goetz)

VAN ROOY, ANTON, Baritone

See historical list.

WERRENATH, REINALD, Baritone (Veh-ren-rat, Reynald)

Reinald Werrenrath is one of the best known American baritones who has sung at the Metropolitan Opera, and is a favourite concert singer in the United States. He has a splendid, rich baritone voice, clear, smooth and sympathetic, and he sings with remarkable understanding and intelligence.

THE WERRENATH RECORDS

10-inch Red Label Record.

DA110 { Rose in the bud (Barrow-Forster)  
The world is waiting for the sunrise  
(Lockhart-Seitz)

(See also page 73)

WERRENATH and McCORMACK  
For duets, see under McCormack.  
For quartet, see under Bori.

WHITEHILL, CLARENCE, Baritone

Clarence Whitehill was born in 1872 at Marengo, Iowa, U.S.A. After studying for a while at Chicago, he came to Europe and placed himself under the tuition of the famous teacher, Sbriglia, of Paris. His debut was made in 1898, at the Theatre de la Monnaie, Brussels, and he subsequently appeared at the Opera Comique, Paris, and the Metropolitan Opera House, New York. A Bayreuth engagement followed in 1903, and in 1905 he made a successful first appearance in London as *Wotan* in the "Rheingold." It is with this part, in the three first plays of the "Ring," and with the role of *Gunther* in "Götterdämmerung," that Whitehill has especially identified himself, both here and in America.

During the famous Beecham seasons in London in 1910, 1911, and 1912, the American baritone created with conspicuous success several roles in Straussian and other operas, particularly that of *John the Baptist* in "Salome." He has always been tremendously popular with British audiences and has sung his best airs for the following "His Master's Voice" record.

10-inch Red Label Record.

DA380 { Bedouin love song (Pinsuti)  
Mate o' mine (Elliott)

WILLIAMS, EVAN (the late), Tenor

Born at Mineral Springs, Ohio, of Welsh extraction, Evan Williams enjoyed immense popularity in the United States. After some experience in a church choir, he began his serious studies at the age of twenty-three, at first under the tuition of Mme. Louise von Feilitzsch, of Cleveland, Ohio, and afterwards with Professor James Sauvage, of New York. About 1893 he came to England, where his exceptional singing caused a profound sensation. He sang with many choral societies throughout the United Kingdom, in "Job," "The Dream of Gerontius," "The Damnation of Faust," and other works. His fame in England is secured by a large and diversified series of "His Master's Voice" records, including excerpts from opera and oratorio, lieder, and ballads old and new. His voice was of that soft, sympathetic quality that one associates with Welsh singers, and he produced his top C with consummate ease.

In the autumn of 1912, Evan Williams was brought over specially from the United States for the celebrated Provincial Tour arranged for the New Symphony Orchestra with Landon Ronald; this tour was devised and managed by The Gramophone Company, Ltd., with the object of familiarising provincial England with the greatness of this famous orchestra and Landon Ronald, its talented leader, Evan Williams and Miss Irene Scharrer.

LABELS—DA and DB (Red)  
DO (Pale Blue)

DJ and DK (Buff)  
DQ (White)

DM (Pale Green)

## WILLIAMS RECORDS.—Continued.

## THE WILLIAMS RECORDS

12-inch Red Label Records.

- DB444 { Holy City, The (Stephen Adams)  
Lost Chord, The (Sullivan)
- DB445 { Death of Nelson, The (J. Abraham)  
The song that reached my heart  
(Jordan)
- DB449 { St. Paul (Mendelssohn)—Be thou faith-  
ful  
Open the gates of the temple (Knapp)  
(80)
- DB451 { Boheme (Puccini)—Your tiny hand is  
frozen  
O spirit flower (Campbell-Tipton)
- DB456 { Beloved it is morn (Aylward)  
O, Na, Byddai'n Haf o Hyd (Davies)  
(In Welsh)

- DB457 { My ain folks (Lemon)  
Oh, dry those tears (Del Riego)  
10-inch Red Label Records.
- DA383 { Hark, hark the lark (Schubert)  
Softly through the night is calling  
(Serenade) (Schubert)
- DA384 { Loch Lommond (Old Scottish Air)  
Mary of Argyle (Nelson)
- DA385 { From the land of sky blue water  
(Cadman)  
A perfect day (Carrie Jacobs-Bond)
- \* DA387 { Mentra Gwen (Old Welsh song)  
Yn iach i ti cumri (Old Welsh song)
- DA394 { May morning, A (Denza) (8r)  
Mother, my dear (Treharne)
- DA395 { Return of spring (Schumann)  
Spray of roses, A (Sanderson)

For additional Williams records see historical list

## ZANELLI, RENATO, Baritone (Zah-nel-lee)

This remarkable young Chilean baritone, who, with a single step, has taken his place among the great singers, has been added to our list of artists. Although he is only in the twenties, he is not simply "an artist of the future," he is an artist of the present, and a great one. Zanelli has a true baritone voice of great range, power, sweetness and flexibility.

## THE ZANELLI RECORD

10-inch Red Label Record

- DA398 { Pagliacci (Leoncavallo)—Si puo (Pro-  
logue, Part 1)  
Pagliacci (Leoncavallo)—Un nido (Pro-  
logue, Part 2)

## ZENATELLO, GIOVANNI, Tenor (Zeh-nah-tehl-loh, Gee-yoh-vahn-nee)

Giovanni Zenatello, the famous Italian dramatic tenor, made his debut at La Scala, in Milan, on December 22, 1902, in the "Damnation of Faust," and two years later appeared in the world premiere of Puccini's "Mme. Butterfly." In 1926, the great tenor re-appeared at Covent Garden as Othello, repeating his former overwhelming successes. The records from "Othello" made during the actual performance at Covent Garden are most realistic.

## ZENATELLO AND NOTO (Baritone)

Recorded during the actual performance at Covent  
Garden, June 17, 1926.

- DB953 { 12-inch Red Label Record.  
Otello (Verdi)—Mio Signore (Act II.)  
Otello (Verdi)—Ora e per sempre

## ZENATELLO AND H. SPANI (Soprano)

- DB1006 { 12-inch Red Label Record.  
Otello (Verdi)—Love Duet, Part 1—  
Quando Narravi  
Otello (Verdi)—Love Duet, Part 2—  
Venga la Morte

## ZENATELLO AND A. GRANFORTE

For duet, see under Granforte.

## ZIMBALIST, EFREM, Violinist (Zim-bal-ist)

The young Russian, Efrem Zimbalist, who has created such a stir on the Continent, in Great Britain and America, was born at Rostoff, on the Don, in 1890, began to study the violin at the age of eight, and at seventeen completed his musical education under Leopold Auer. His debut at Petrograd was sensational, and his subsequent tours through England, America and Australia have earned for him a place among the first violinists of the day.

## THE ZIMBALIST RECORDS

12-inch Red Label Records.

- DB460 { Broken Melody, The (Auguste van  
Biene) (77)  
The Lark (L'Alouette) (Romance)  
(Glinka-Auer)
- DB462 { Harlequin's Serenade ("Millions  
d'Arlequin") (Drigo)  
Hungarian Dances (No. 20 in D  
minor, No. 21 in E) (Joachim)
- DB586 { Legende, Op. 17 (Wieniawski)  
(a) Sicilienne; (b) Minuet

10-inch Red Label Records.

- DA406 { Serenade, op. 15, No. 1, (Moszkowski)  
Souvenir (Drdla)  
Massa's in the cold, cold ground  
(Foster)
- DA493 { Old Black Joe (Foster)
- DA788 { Persian Song (Glinka)  
Waltz in G Flat (Chopin)
- ZIMBALIST and GLUCK  
(See under Gluck Page 27)
- ZIMBALIST and KREISLER  
(See under Kreisler). (Page 34)

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.  
All Speeds are 78 unless otherwise indicated.



**MORINI, ERICA, Violiniste**

- D1397 { Air from Concerto in A minor  
(Goldmark)  
Slavonic Dance No. 2 in E minor  
(Dvorak)  
D1445 { Introduction and Tarantelle  
(Sarasate)  
Romanza Andaluza (Sarasate)  
ED8 { Concerto No. 22—Adagio (Viotti)  
Russian folk song (Kreisler)  
Rondino on a theme by Beethoven  
(Kreisler)  
EC5 { Spanish Dance (De Falla—Kreisler)

See also Red Label Section. (Page 43).

**MORINI, ERICA—N. SCHWALB, Piano**  
"Spring" Sonata in F major, Op. 24  
(Beethoven)

- EC1 Allegro. Parts 1 and 2  
EC2 { Adagio  
Scherzo  
EC3 Rondo. Parts 1 and 2

**POWELL, MAUD (1868-1920), Violinist**

See Red Label Section. (Page 47).

**RODE, ALFREDO (Violin)**

- B2436 { The Dance of the Goblins (Bazzini)  
La Clochette (La Campanella)  
(Paganini)  
C1380 { Variations on "Carnival of Venice"  
(Arr. Rode)  
Zigeunerweisen (Sarasate)

**SARASATE, PABLO DE (1844-1908), Violinist**

See Historical Section.

**SEALY, HELEN, Violinist**

- B858 { Romance (Rubinstein)  
Spring song (Mendelssohn)

**THIBAUD, JACQUES, Violinist**

See Red Label Section. (Page 54.)

**ZIMBALIST, EFREM, Violinist**

See Red Label Section. (Page 56.)

## ORCHESTRAS

**BARBIROLLI'S, JOHN, CHAMBER ORCHESTRA****Symphony No. 2 in D major (London)**  
(Haydn)

- C1608 { 1st Movement—Adagio—Allegro  
Parts 1 and 2  
2nd Movement—Andante. Part 1  
2nd Movement—Andante. Parts 2 & 3  
C1609 { 3rd Movement—Menuetto—Trio  
Part 1  
3rd Movement—Menuetto—Trio  
Part 2  
C1610 { 4th Movement—Allegro spiritoso  
Parts 1 and 2

**Serenade—A Little Night Music (Eine Kleine Nachtmusik) (Mozart)**

- C1655 { 1st Movement—Allegro  
2nd Movement—Romanze—Andante  
Part 1  
2nd Movement—Romanze—Andante  
Part 2  
C1656 { 3rd Movement—Menuetto—Allegretto  
—Trio  
4th Movement—Rondo—Allegro  
Parts 1 and 2

**BERLIN PHILHARMONIC ORCHESTRA**  
(Conducted by Dr. Leo Blech)

- D1365 { Carnaval Romain—Overture (Berlioz)  
In two parts  
D1498 { Damnation of Faust (Berlioz)—Hungarian March  
Tannhauser (Wagner)—March

**BOSTON SYMPHONY ORCHESTRA**

(Conducted by Serge Koussevitzky)

- ED11 { Wiener blut—Waltz (Strauss)  
Frühlingsstimmen—Waltz (Strauss)

**CHICAGO SYMPHONY ORCHESTRA**  
(Conducted by Frederick Stock)

- ED5 { Valse triste (Sibelius)  
Funeral march of a marionette  
(Gounod) San Francisco Symp. Orc.  
ED9 { Serenade (Volkman)—Flight of the  
bumble bee (Rimsky-Korsakoff)  
Marche militaire (Schubert) San  
Francisco Orchestra  
D1432 { Xerxes (Handel)—Largo  
Slavonic Dance No. 1 (Dvorak)  
Roses of the south (Strauss)—Waltz  
D1452 { Wine, women and song (Strauss)—  
Waltz

**DETROIT SYMPHONY ORCHESTRA**

(Conducted by Ossip Gabrilowitsch)

- E522 { Spanish Rhapsody (Chabrier)  
Parts 1 and 2

**LA SCALA ORCHESTRA**

- C4802 { Tannhauser (Wagner)—Overture.  
Parts 1 and 2

**LONDON SYMPHONY ORCHESTRA (Conductor, Albert Coates)**

- D1219 { The Mastersingers of Nuremberg  
(Wagner)—Prelude to Act III  
In 2 Parts

(Conducted by Sir E. Elgar)

**Symphony No. 2 in E flat, Op. 63 (Elgar)**

- D1230 { 1st Movement—Allegro vivace e nobile-  
mente. Parts 1 and 2  
D1231 { 1st Movement. Parts 3 and 4  
D1232 { 2nd Movement—Larghetto  
Parts 1 and 2

**LABELS—B and EA (10-inch Plum)  
C (12-inch Plum)**

**E (10-inch Black)  
D and ED (12-inch Black)**

# Orchestras

## Lo

"GREATEST ARTISTS—FINEST RECORDING!"

### LONDON SYMPHONY ORCHESTRA— Continued

- D1233 { 2nd Movement. Part 3  
3rd Movement—Rondo (Presto)  
Part 1
- D1234 { 3rd Movement. Part 2  
4th Movement—Moderato e maestoso  
Part 1
- D1235 { 4th Movement. Parts 2 and 3  
*Album with each set.*
- D1236 { *Chanson de Matin* (Elgar)  
*Chanson de Nuit* (Elgar). R.A.H.  
Orchestra

### (Conducted by Hermann Abendroth) Symphony No. 4 in E minor, Op. 98 (Brahms)

- D1265 { 1st Movement—Allegro non troppo  
Parts 1 and 2
- D1266 { 1st Movement—Allegro non troppo  
Part 3  
2nd Movement—Andante moderato  
Part 1
- D1267 { 2nd Movement—Andante moderato  
Parts 2 and 3  
2nd Movement—Andante moderato  
Part 4
- D1268 { 3rd Movement—Allegro giocoso  
Part 1  
3rd Movement—Allegro giocoso  
Part 2
- D1269 { 4th Movement—Allegro energico e  
passionato. Part 1
- D1270 { 4th Movement—Allegro energico  
Parts 2 and 3  
*Album free with complete set.*

### (Conducted by Siegfried Wagner)

- D1258 { *Lohengrin*—Prelude (Wagner)  
In two parts..
- D1271 { *Huldigungs march* (Wagner)  
In two parts

### (Conducted by Albert Coates) Symphony in C major, No. 41 (The "Jupiter") (Mozart)

- D1359 { 1st Movement—Allegro vivace  
Parts 1 and 2
- D1360 { 2nd Movement—Andante cantabile  
Parts 1 and 2
- D1361 { 4th Movement—Molto allegro  
Parts 1 and 2
- D1362 { 3rd Movement—Menuetto  
"Impressario" (Mozart)—Overture  
*With Art Album*

### (Conducted by Pablo Casals)

### Variations on a theme by Haydn, Op. 56A (Brahms)

- { Theme and Variation, No. 1—Poco piu  
animato
- D1376 { (a) Variation No. 2—Piu vivace  
(b) Variation No. 3—Con moto  
(a) Variation No. 4—Andante con  
moto
- D1377 { (b) Variation No. 5—Vivace  
(a) Variation No. 6—Vivace  
(b) Variation No. 7—Grazioso
- D1378 { Variation No. 8—Presto non troppo  
Finale—Andante

### (Conducted by Dr. Leo Blech)

### Symphony No. 7 in C major (Schubert)

- D1390 { 1st Movement—Andante—Allegro ma  
non troppo. Parts 1 and 2
- D1391 { 1st Movement—Andante—Allegro ma  
non troppo. Part 3  
4th Movement—Finale—Allegro  
vivace. Part 3
- D1392 { 2nd Movement—Andante con moto  
Parts 1 and 2
- D1393 { 2nd Movement—Andante con moto  
Parts 3 and 4
- D1394 { 3rd Movement—Scherzo—Allegro  
vivace. Parts 1 and 2
- D1395 { 4th Movement—Finale—Allegro  
vivace. Parts 1 and 2  
*Handsome Album free with each set.*

### (Conducted by Pablo Casals)

- D1409 { *Coriolan Overture* (Beethoven)  
In two parts

### (Conducted by Albert Coates)

### Till's Merry Pranks, Op. 28 (R. Strauss)

- D1418 Parts 1 and 2
- D1419 Parts 3 and 4

### The Four tains of Rome (Respighi)

- D1429 { The fountain of Valle Giulia at dawn  
(a) The Triton fountain at morn  
(b) The fountain of Trevi at mid-day
- D1430 { (a) The fountain of Trevi (Continued)  
(b) The Villa Medici fountain at sunset  
The Villa Medici fountain (Continued)

### (Conducted by Geoffrey Toye)

- D1442 *Brigg fair* (Delius). Parts 1 and 2
- D1443 *Brigg fair* (Delius). Parts 3 and 4

### (Conducted by Hermann Abendroth)

### Symphony No. 1 in C minor, Op. 68 (Brahms)

- D1454 { 1st Movement. Parts 1 and 2
- D1455 { 1st Movement. Part 3  
2nd Movement. Part 1
- D1456 { 2nd Movement. Part 2  
3rd Movement
- D1457 { 4th Movement. Parts 1 and 2
- D1458 { 4th Movement. Parts 3 and 4  
*Album free with each set.*
- D1491 { *Czar Sultan*—Suite No. 3 (Rimsky-  
Korsakov). Parts 1 and 2
- Petroushka (Stravinsky) (Album Series 54)
- D1521 { 1st Tableau—The Mid-Lent Fair  
1st Tableau—Russian Dance
- D1522 { 2nd Tableau—Petroushka's Room  
3rd Tableau—The Moor's Room
- D1523 { 3rd Tableau—Petroushka interrupts  
the Moor and the Ballerina  
4th Tableau—The Fair towards Even-  
ing—Nursemaids' Dance

All Speeds are 78 unless otherwise indicated.

For Prices of Records, see page ii.



# LONDON SYMPHONY ORCHESTRA— Continued.

- D1524 { 4th Tableau—Gypsies' Dance—Coachmen's Dance—Masked Revelry  
Petroushka is slain—His Ghost haunts the Magician

(Conducted by Albert Coates)

## Death and Transfiguration, Op. 24 (R. Strauss) (Tod und Verklärung)

D1525 Parts 1 and 2

D1526 Parts 3 and 4

- D1527 { Part 5  
Overture in D minor (Handel, Arr. Elgar)

D1560 { Fantasia and Fugue (Bach, Arr. Elgar). Parts 1 and 2

D1616 { Les Preludes (Liszt)  
Parts 1 and 2

D1617 { Les Preludes (Liszt)  
Parts 3 and 4

D1631 { Faust—Overture (Wagner)  
Parts 1 and 2

## Wand of Youth—Suite No. 1 (Elgar)

D1636 { (a) Overture; (b) Serenade  
(a) Minuet; (b) Sun Dance

D1637 { Fairy Pipers  
Slumber Dance

D1638 { Fairies and Giants  
Minuet from "Beau Brummel" (Elgar)

## Wand of Youth—Suite No. 2 (Elgar)

D1649 { March  
(a) Little Bells  
(b) Moths and Butterflies

D1650 { Fountain Dance  
(a) Tame Bears; (b) Wild Bears  
(Album Series No. 80.)

(Conducted by Geoffrey Toye)

D1696 { In a summer garden (Delius)  
Parts 1 and 2

D1697 { In a summer garden (Delius). Part 3  
A song before sunrise (Delius). New Symphony Orchestra

# MEMBERS OF LA SCALA ORCHESTRA MILAN (Conductor: Ettore Panizza)

D1488 { Don Juan (Napravnik)—Song of the nightingale  
Secret of Susanna (Wolf-Ferrari)—Overture

C1654 { Daughter of the Regiment (Donizetti)—Overture. Parts 1 and 2

# NEW SYMPHONY ORCHESTRA

(Conducted by Sir Landon Ronald)

## Symphony No. 5 in E Minor, Op. 64) (Tchaikovsky)

D1511 { 1st Movement—Allegro con anima  
Parts 1 and 2

D1512 { 1st Movement—Allegro con anima  
Parts 3 and 4

D1513 { 2nd Movement—Andante cantabile  
Parts 1 and 2

D1514 { 2nd Movement—Andante cantabile  
Part 3

{ 3rd Movement—Valse—Allegro moderato. Part 1

D1515 { 3rd Movement—Valse—Allegro moderato. Part 2

{ 4th Movement—Finale—Andante maestoso—Allegro vivace. Part 1

{ 4th Movement—Finale—Andante maestoso—Allegro vivace. Part 2

D1516 { 4th Movement—Finale—Andante maestoso—Moderato assai e molto maestoso. Part 3

(Issued in Album No. 73)

## Le Cid (Massenet)—Ballet Music

C1638 Parts 1 and 2

C1639 Parts 3 and 4

## Henry VIII. Dances (Edward German)

B2981 { Shepherds' Dance

{ (a) Morris Dance; (b) Torch Dance

## Nell Gwynn Dances (Edward German)

B2987 { No. 1—Country Dance

{ No. 2—Pastoral Dance

B3036 { No. 3—Merrymakers' Dance

{ Minuet (Boccherini)

# NEW YORK PHILHARMONIC ORCHESTRA (Conducted by William Mengelberg)

D1056 { Flying Dutchman (Wagner)—Overture. Parts 1 and 2

# NEW YORK PHILHARMONIC SYMPHONY ORCHESTRA

(Conducted by Arturo Toscanini)

## "Clock" Symphony in D Major (Haydn)

(Album Series No. 82)

D1668 Adagio—Presto. Parts 1 and 2

D1669 Andante. Parts 1 and 2

D1670 Menuetto—Allegretto. Parts 1 and 2

D1671 { Finale—Vivace  
Midsummer Night's Dream (Mendelssohn)—Scherzo

# ORCHESTRE ROYAL DES GUIDES BELGES (Conductor: A. Prevost) (Band)

B2865 { Brabanconne (Gevaert)—Vers l'avenir (Gevaert)

{ Legere artillerie (Jongers)

There are some splendid Records in the Historical Section, which should not be overlooked by the music lover.

# Orchestras

## Ph

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### PHILADELPHIA SYMPHONY ORCHESTRA (Conducted by Leopold Stokowski)

D1046 { Marche Slave, Op. 31 (Tchaikovsky)  
Parts 1 and 2

D1121 { Danse Macabre, Op. 40 (Saint-Saens). Parts 1 and 2

### Casse-Noisette (Nutcracker) Suite (Tchaikovsky)

D1214 { (a) Miniature Overture  
(b) Marche  
(a) Dance of the sugar plum fairy

D1215 { Arab Dance (Danse Arabe)  
(a) Chinese Dance (Danse Chinoise)  
(b) Dance of the Flutes (Dance des Mirlitons)

D1216 { Waltz of the Flowers (Valse des Fleurs). Parts 1 and 2

D1285 { Invitation to the waltz (Weber)  
In two parts

D1296 { Hungarian Rhapsody No. 2 (Liszt)  
In two parts

### Symphony in D minor (Cesar Franck)

D1404 { 1st Movement—Lento—Allegro  
Parts 1 and 2

D1405 { 1st Movement—Lento—Allegro  
(Continued). Parts 3 and 4

D1406 { 2nd Movement—Allegretto  
Parts 1 and 2

D1407 { 2nd Movement—Allegretto (Continued)  
Part 3

D1408 { 3rd Movement—Allegro. Part 1  
3rd Movement—Allegro (Continued)  
Parts 2 and 3

Handsome Album free with complete set.

D1427 { Fire bird (Strawinsky)—Dance of the  
fire bird  
Khovantchina (Moussorgsky)—  
Entr'acte Act IV.

D1428 { Toccata and fugue in D minor  
(Bach). In two parts

### "Scheherazade"—Symphonic Suite (Rimsky-Korsakoff)

D1436 { 1st Movement—The sea and the  
vessel of Sinbad. Parts 1 and 2

D1437 { 2nd Movement—The tale of Prince  
Kalender. Parts 1 and 2

D1438 { 2nd Movement—The tale of Prince  
Kalender. Part 3

D1439 { 3rd Movement—The young Prince and  
the young Princess. Part 1

D1439 { 3rd Movement—The young Prince and  
the young Princess. Part 2

D1439 { 4th Movement—Festival of Bagdad  
Part 1

D1440 { 4th Movement—Festival of Bagdad  
Part 2

D1440 { 4th Movement—The vessel is wrecked

Handsome Album free with complete set.

D1463 { Lohengrin (Wagner)—Prelude  
Parts 1 and 2

D1464 { I call upon Thee, Jesus (Bach)  
Prelude in E flat minor (Bach)

### Symphony No. 1 in C Minor, Op. 68 (Brahms)

D1499 { 1st Movement—Un poco sostenuto—  
Allegro. Parts 1 and 2

D1500 { 1st Movement—Allegro. Part 3  
2nd Movement—Andante sostenuto  
Part 1

D1501 { 2nd Movement—Andante sostenuto  
Part 2

D1501 { 3rd Movement—Un poco allegretto e  
grazioso

D1502 { 4th Movement—Adagio—Piu andante

D1502 { 4th Movement—Andante—Allegro non  
troppo ma con brio

D1503 { 4th Movement—Allegro  
Parts 1 and 2

Album (Series 49) presented free with each set.

D1618 { Carmen (Bizet)—March of the  
Smugglers  
Carmen (Bizet)—Soldiers Changing  
the Guard

### Symphony No. 7 in A Major, Op. 92 (Beethoven)

(Album Series No. 79.)

D1639 { 1st Movement—Poco sostenuto—  
Vivace. Parts 1 and 2

D1640 { 1st Movement—Poco sostenuto—  
Vivace. Part 3

D1640 { 2nd Movement—Allegretto. Part 1

D1641 { 2nd Movement—Allegretto  
Parts 2 and 3

D1642 { 3rd Movement—Presto  
Parts 1 and 2

D1643 { 4th Movement—Allegro con brio  
Parts 1 and 2

ED2 { Blue Danube Waltz (Strauss)  
Tales of Vienna Woods Waltz  
(Strauss)

ED3 { Rienzi (Wagner)—Overture  
Parts 1 and 2

ED4 { Rienzi (Wagner)—Overture. Part 3

ED4 { Twilight of the Gods (Wagner)—Con-  
cluding scene

ED7 { Damnation of Faust (Berlioz)—  
Rakoczy March

ED7 { Samson et Dalila (Saint-Saens)—  
Bacchanale

E507 { Nocturne No. 2 (Debussy)—Fetes  
Parts 1 and 2

E521 { Danse Orientale (Glazounov)  
March of the Caucasian Chief  
(Ippolitov-Ivanov)

E531 { Carmen (Bizet)—Prelude to Act 1  
Carmen (Bizet)—Entr'acte Act 4

All Speeds are 78 unless otherwise indicated.  
For Prices of Records, see page ii.



# ROYAL ALBERT HALL ORCHESTRA

(late New Symphony Orchestra)

Conductors and abbreviations:

Sir Landon Ronald - - L.R.

Sir Edward Elgar - - E.E.

Eugene Goossens - - G.I.

Edward German - - G.2.

E461 { Carmen (*Bizet*)—Prelude to Act I.  
Carmen (*Bizet*)—Prelude to Act II.

D137 { Carmen (*Bizet*)—Prelude (80) L.R.  
Cavalleria Rusticana (*Mascagni*)—  
Intermezzo (81) L.R.

{ Henry VIII. Dances (*German*)—  
Shepherd's dance L.R.

D143 { Henry VIII. Dances (*German*)—  
Morris dance and Torch dance G.2.

\*D166 { Ruy Blas (*Mendelssohn*)—Overture  
(81) L.R.  
Wedding march (*Mendelssohn*) (80)  
L.R.

\*D659 { Mme. Butterfly (*Puccini*)—Selections  
In 2 Parts L.R.  
D1018 { La Boutique Fantasque (*Rossini*-  
Respighi). In 2 Parts

D1034 { Midsummer Night's Dream (*Men-*  
delsohn)—Nocturne. Parts 1 and  
2 L.R.

Symphony No. 4 in F minor, Op. 36 (*Tchai-*  
kovsky) L.R.

D1037 { 1st Mvt.—Andante sostenuto—Mod-  
erato con anima. Parts 1 and 2

D1038 { 1st Mvt.—Moderato con anima. Parts  
3 and 4

D1039 { 2nd Mvt.—Andantino in modo di can-  
zona. Parts 1 and 2

D1040 { 3rd Mvt.—Scherzo. Parts 1 and 2

D1041 { 4th Mvt.—Finale—Allegro con fuoco.  
Parts 1 and 2  
(Album presented with each set)

D1051 { Leonora Overture No. 3 (*Beethoven*)  
Parts 1 and 2 L.R.

D1052 { Leonora Overture No. 3 (*Beethoven*)  
Part 3 L.R.

{ Rosamunde (*Schubert*)—Ballet Music  
in G

D1062 { Carnival Overture (*Dvorak*) In  
2 Parts. L.R.

Lyric Suite (*Grieg*). In 4 Parts L.R.

D1081 { Shepherd boy  
Norwegian Rustic March

D1082 { Nocturne  
March of the dwarfs

D1089 { Finlandia (*Sibelius*) Symphonic Poem  
(In 2 parts) L.R.

D1102 { Pomp and Circumstance March.  
No. 1 in D (*Elgar*) E.E.

{ Pomp and Circumstance March.  
No. 2 in A minor (*Elgar*) E.E.

D1110 { Cockaigne Overture (*Elgar*). Parts 1  
and 2 E.E.

D1111 { Cockaigne Overture (*Elgar*). Parts 3  
and 4 E.E.

D1128 { Prelude l'Après-midi d'un Faune  
(*Debussy*). Parts 1 and 2 L.R.

Symphony No. 5 in C minor, Op. 67 (*Bee-*  
thoven) (Handsome Album presented with  
each set)

D1150 Allegro con brio. Parts 1 and 2

D1151 Andante con moto. Parts 1 and 2

D1152 Allegro (Scherzo). Parts 1 and 2

{ Allegro (Finale). Part 1

D1153 Allegro (Finale). Parts 2 and 3

The "Enigma" Variations, Op. 36 (*Elgar*)  
(Handsome Album presented with each set)  
(Conducted by Sir Edward Elgar, O.M.)

D1154 { Theme—Variation 1

Variations 2, 3 and 4

D1155 { Variations 5, 6 and 7

Variations 8 and 9

D1156 { Variations 10 and 11

Variations 12 and 13

Variation 14

D1157 { "The Light of Life," Op. 29—Medi-  
tation (*Edward Elgar*)

Symphony No. 5 in E minor ("From the  
New World") (*Dvorak*) (Handsome Album  
presented with each set)

D1250 Adagio. Parts 1 and 2

D1251 Largo. Parts 1 and 2

D1252 { Largo. Part 3

Scherzo—Molto Vivace. Part 2

D1253 { Scherzo—Molto Vivace. Part 2

Allegro Con Fuoco. Part 1

D1254 Allegro Con Fuoco. Parts 2 and 3

# ROYAL OPERA ORCHESTRA, Covent Garden (Conductor, Eugene Goossens)

C1279 { Marche Hongroise (*Berlioz*)

Marche Militaire (*Schubert*)

C1280 { Overture 1812 (*Tchaikovsky*)

Parts 1 and 2

C1281 { Overture 1812 (*Tchaikovsky*). Part 2

Eugen Onegin—Waltz (*Tchaikovsky*)

C1287 { Scheherazade (*Rimsky-Korsakoff*)

Parts 1 and 2

C1288 { Scheherazade (*Rimsky-Korsakoff*)

Parts 3 and 4

Unfinished Symphony (*Schubert*)

C1294 Allegro. Parts 1 and 2

C1295 { Allegro. Part 3

Andante. Part 1

C1296 Andante. Parts 2 and 3

Peer Gynt Suite (*Grieg*)

C1298 { Morning

Death of Ase

C1299 { Anitra's Dance

In the Hall of the Mountain King

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# Orchestras

## Ro

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### ROYAL OPERA ORCHESTRA—Contd. (Conductor: Lawrence Collingwood)

- Symphony in G minor (*Mozart*)  
C1347 Allegro molto. In two parts  
C1348 Andante. In two parts  
C1349 { Minuet  
Finale—Allegro assai

### Sylvia Ballet (*Delibes*)

- C1417 { (a) Prelude; (b) The huntress  
(a) Intermezzo; (b) Valse lente  
C1418 { Pizzicato et Procession de Bacchus  
In two parts  
C1469 { Shepherd Fennel's dance (*Balfour-Gardiner*)  
Sleeping beauty—Panorama  
(*Tchaikowsky*)

(Conductor, Dr. Malcolm Sargent)

### William Tell—Overture (*Rossini*)

- B2437 { Andante  
The Storm  
B2438 { Andante Pastorale  
Allegro  
B2618 { Berceuse (*Jarnefeldt*)  
Praeludium (*Jarnefeldt*)  
C1319 { Prelude from "L'Arlesienne" Suite  
(*Bizet*). Parts 1 and 2 (*Goossens*)  
L'Arlesienne (*Bizet*)—Adagietto  
(*Goossens*)  
C1320 { L'Arlesienne (*Bizet*)—Farandole  
"Turandot" (*Puccini*)—Selection.  
Parts 1 and 2  
C1415 { Hungarian dance No. 5 (*Brahms*)  
Sleeping beauty (*Tchaikowsky*)—Waltz  
C1424 { Carmen (*Bizet*)—Entr'acte Act 4  
Carmen (*Bizet*)—Ballet music

(Conductor, G. W. Byng)

### Faust Ballet Music (*Gounod*)

- C1462 { 1st and 2nd Movements  
3rd and 4th Movements  
C1463 { 5th and 6th Movements  
7th Movement

### SAN FRANCISCO SYMPHONY ORCHESTRA

(Conducted by Alfred Hertz)

- D1272 { Caprice Viennois (*Kreisler*)  
Coppelia Ballet (Dance of the Automations and Waltz) (*Delibes*)  
D1492 { Valse de Concert (Op. 47)  
(*Glazounoff*). In two parts  
D1568 { A Midsummer Night's Dream—  
Wedding March (*Mendelssohn*)  
Rosamunde—Entr'acte (*Schubert*)

### A Midsummer Night's Dream (*Mendelssohn*)

- D1626 Overture. Parts 1 and 2  
D1627 { Overture. Part 3  
Scherzo  
ED5 { Funeral March of a Marionette  
(*Gounod*)  
Valse Triste (*Sibelius*). Chicago  
Symphony Orchestra

- ED6 { (a) Serenade (*Moszkowski*)  
(b) Aubade (*Auber*)  
Liebesleid (*Kreisler*)  
ED9 { Marche militaire (*Schubert*).  
Serenade (*Volkman*)—Flight of the  
bumble bee (*Rimsky-Korsakoff*)  
Chicago Orchestra

### STATE OPERA ORCHESTRA, Berlin (Conducted by Dr. Leo Blech)

- D1224 { The Marriage of Figaro (*Mozart*)—  
Overture  
Cosi Fan Tutte (*Mozart*)—Overture  
D1246 { Mignon (*Thomas*)—Overture  
Parts 1 and 2  
D1249 { Freischutz (*Weber*)—Overture  
Parts 1 and 2  
D1294 { Barbieri di Siviglia (*Rossini*)—  
Overture. In two parts  
D1314 { Mastersingers (*Wagner*)—Overture.  
In two parts  
D1316 { Oberon (*Weber*)—Overture. In two  
Parts  
D1317 { Tannhauser (*Wagner*)—Overture. In  
two parts  
Tannhauser (*Wagner*)—Overture Part 3  
D1318 { Tannhauser (*Wagner*)—Pilgrims'  
Chorus. Opera Chorus  
D1531 { Siegfried (*Wagner*)—Forest murmurs  
Parts 1 and 2  
D1593 { Capriccio Italien (*Tchaikowsky*), Op.  
45. Parts 1 and 2  
D1624 { German Dances (*Mozart*)  
Parts 1 and 2  
D1625 { Polonaise No. 2 (*Liszt*)  
Parts 1 and 2  
E464 { Magic Flute (*Mozart*)—Overture. In  
two parts

(Conducted by Otto Klemperer)

- E476 { Tristan and Isolde (*Wagner*)—Pre-  
lude. Parts 1 and 2  
E477 { Tristan and Isolde (*Wagner*)—Pre-  
lude. Parts 3 and 4

(Conducted by Ernst Viebig)

- C1394 { Poet and Peasant (*Suppe*)—Overture  
In two parts  
C1506 { Martha (*Flotow*)—Overture  
In two parts.  
C1527 { The beautiful Galathea (*Suppe*)—  
Overture. In two parts

(Conducted by Erich Kleiber)

### Symphony No. 39 in E Flat (*Mozart*)

- D1448 { 1st Movement—Adagio—Allegro  
Parts 1 and 2  
D1449 { 2nd Movement—Andante  
Parts 1 and 2  
D1450 { 3rd Movement—Menuet—Allegretto  
4th Movement—Finale—Allegro

All Speeds are 78 unless otherwise indicated.  
For Prices of Records, see page ii.



## ST. LOUIS SYMPHONY ORCHESTRA

(Conducted by R. Ganz)

- D1299 { *Fingal's Cave*—Overture (*Mendelssohn*). Parts 1 and 2

## SYMPHONY ORCHESTRA, THE

Conductors and abbreviations:

Albert Coates	- - -	A.C.
Sir Edward Elgar, O.M.	- - -	E.E.
Edward German	- - -	G. 2.
Percy Pitt	- - -	P.P.
Dr. Ethell Smyth	- - -	E.S.
Sir C. Villiers Stanford	- - -	V.S.
M. Coppola	- - -	M.C.

- \*D561 { *Siegfried (Wagner)*—Forest murmurs. Parts 1 and 2 P.P.
- \*D909 { *Salome (Strauss)*—Dance of the seven veils. In 2 Parts A.C.
- D1025 { *Parsifal (Wagner)*—Prelude. Parts 1 and 2 A.C.
- D1026 { *Parsifal (Wagner)*—Prelude. Part 3 A.C.
- D1026 { *Parsifal (Wagner)*—Gurnemanz reproaches Parsifal A.C.
- D1030 { *Parsifal (Wagner)*—Klingsor's magic garden. Parts 1 and 2 A.C.
- D1031 { *Parsifal (Wagner)*—Good Friday music. In 2 Parts A.C.
- D1054 { *Lohengrin (Wagner)*—Prelude to Act III. A.C.
- D1054 { *Lohengrin (Wagner)*—Bridal chorus (With Chorus) A.C.
- D1071 { *Tannhauser (Wagner)*—Venusberg music and bacchanale. In 2 Parts A.C.
- D1072 { *Tannhauser (Wagner)*—Venusberg music. Part 3 (With Chorus) A.C.
- D1072 { *Tannhauser (Wagner)*—Prelude to Act III. A.C.
- D1079 { *Valkyrie (Wagner)*—Wotan's farewell and Magic Fire scene. In 2 Parts A.C.
- D1080 { *Twilight of the Gods (Wagner)*—Siegfried's journey to the Rhine. In 2 Parts A.C.
- D1088 { *Valkyrie (Wagner)*—Ride of the Valkyries A.C.
- D1088 { *Rheingold (Wagner)*—Introduction A.C.
- D1092 { *Twilight of the Gods (Wagner)*—Funeral March. In 2 Parts A.C.
- D1117 { *Rheingold (Wagner)*—Entrance of the Gods into Valhalla—Parts 1 and 2 A.C.
- \*D1129 { *The Planets (Holst)*—Jupiter (2 pts) A.C.
- D1138 { *Tannhauser (Wagner)*—Overture Parts 1 and 2 A.C.
- D1139 { *Tannhauser (Wagner)*—Overture. Part 3 A.C.
- D1139 { *Mastersingers of Nuremberg (Wagner)*—Dance of the Apprentices A.C.

Symphony No. 3 in E flat, Op. 55 ("Eroica") (*Beethoven*) (Complete on 6 records with handsome album) A.C.

- D1158 Allegro Con Brio. Parts 1 and 2
- D1159 Allegro Con Brio. Part 3
- D1160 Adagio Assai (Funeral March). Part 1
- D1161 Adagio Assai. Parts 2 and 3
- D1161 Adagio Assai. Part 4
- D1162 Scherzo—Allegro Vivace
- D1162 Allegro Molto (Finale). Parts 1 and 2
- D1163 Allegro Molto. Part 3
- D1163 Promethus Overture (*Beethoven*)

Symphony No. 9 in D minor, Op. 125 ("Choral") (*Beethoven*). *Philharmonic Chotr.*  
Soloists: Elsie Suddaby, Nellie Walker  
Walter Widdop and Stuart Robertson.  
(Complete on 8 records with handsome Album) A.C.

- D1164 Allegro Non Troppo. Parts 1 and 2
- D1165 Allegro Non Troppo. Part 3
- D1166 Scherzo. Part 1
- D1166 Scherzo. Parts 2 and 3
- D1167 Scherzo. Part 4
- D1168 Adagio and Andante. Part 1
- D1168 Adagio and Andante. Parts 2 and 3
- D1169 Presto—Finale. Parts 1 and 2
- D1170 Presto—Finale. Parts 3 and 4
- D1171 Presto—Finale. Parts 5 and 6

Symphony "Pathétique" in B minor No. 6 (*Tchaikovsky*) A.C.

- D1190 Adagio. Parts 1 and 2
- D1191 Adagio. Parts 3 and 4
- D1192 Allegro Con Grazia. Parts 1 and 2
- D1193 Allegro Molto Vivace. Parts 1 and 2
- D1194 Adagio Lamentoso. Parts 1 and 2
- (Complete on 5 records, with handsome album)
- D1210 Prince Igor (*Borodin*) Overture Parts 1 and 2 A.C.
- D1260 Mastersingers of Nurnberg (*Wagner*)—Overture. In two parts A.C.
- D1308 The Planets (*Holst*)—No. 3, Mercury A.C.
- D1308 The Perfect Fool (*Holst*)—Dance of the Spirits A.C.
- D1309 Don Juan—Symphonic Poem (*R. Strauss*). Parts 1 and 2 A.C.
- D1310 Don Juan (*R. Strauss*) Parts 3 and 4 A.C.
- \*D1311 Oberon (*Weber*)—Overture. In two parts A.C.
- D1453 L'Amour Sorcier (*De Falla*)—Ritual Fire Dance P.C.
- D1453 La Vida Breve (*De Falla*)—Spanish Dance P.C.

(With Pianoforte Solo by Madame Van Barentzen)  
Nights in the Gardens of Spain (*De Falla*) M.C.

- D1569 { (1) Au Generalife. Part 1
- D1569 { (2) Au Generalife. Part 2
- D1570 { (3) Danse Lontaine
- D1570 { (4) Dans les Jardins de la Sierra de Cordoue

Operatic Records are also listed in special section under their particular opera.  
For best results use only "His Master's Voice" Needles.

# Orchestras

Sy

"HIS MASTER'S VOICE" RECORDS

## SYMPHONY ORCHESTRA—Continued

- D1571 { (5) Dans les Jardins de la Sierra de Cordoue. Part 2  
Andaluza (*De Falla*)  
For other Records, see also under "Chorus and Symphony Orchestra." (Page 75).

## TIVOLI (AUGMENTED) ORCHESTRA (Conducted by Richard Strauss)

- Excerpts from "Rosenkavalier" (*Strauss*)  
(Album presented with complete set)  
D1094 { Presentation of the silver rose  
Waltz movements  
D1095 Trio and Finale, Act III. In 2 Parts  
D1096 Introduction to Act I. In 2 Parts  
(a) Octavian and Sophie—Duet  
(b) Presentation March  
D1097 { Midsummer Night's Dream (*Mendelssohn*)—Scherzo. Played by R. Albert Hall Orchestra

## VIENNA PHILHARMONIC ORCH.

(Conducted by Franz Schalk)

### The "Pastoral" Symphony (Symphony No. 6 in F Major) (*Beethoven*)

- D1473 { 1st Movement—Allegro ma non troppo  
Parts 1 and 2  
D1474 { 2nd Movement—Scene at the brook  
—Andante molto mosso  
Parts 1 and 2  
D1475 { 2nd Movement—Andante molto mosso  
Parts 3 and 4  
D1476 { 3rd Movement—Peasants' merrymaking—Scherzo—Allegro  
Parts 1 and 2  
4th Movement—The Storm—Allegro  
D1477 { 5th Movement—Shepherd's hymn  
after the storm—Allegro  
Parts 1 and 2

Handsome Album presented free with each set.

### Symphony No. 8 in F Major (*Beethoven*)

- D1481 { Allegro vivace e con brio  
Parts 1 and 2  
D1482 Allegretto scherzando  
Tempo di minuetto  
D1483 Allegro vivace  
Parts 1 and 2  
C1667 Morning, Noon and Night in Vienna  
—Overture (*Von Suppe*). Pts. 1 & 2  
C1685 Dorfschwalben (Village swallows)  
Waltz. Parts 1 and 2

(Conducted by Prof. Robert Heger)

### Symphony in D Major ("The Prague") (*Mozart*)

- C1686 Adagio and Allegro. Part 1  
C1687 Andante. Parts 1 and 2  
C1688 Finale—Presto  
Allegro. Part 2

## Light Orchestras.

### DE GROOT AND PICCADILLY ORCH.

- B1117 { I passed by your window  
Wait  
B1162 { Golden butterfly  
Three o'clock in the morning  
B1230 { Because of love and you  
Le Cygne. *De Groot* (*Violin*)  
B1336 { Alma de Dios  
Clock is playing, The  
B1602 { Eleanor  
Chanson—Melodie  
B2020 { Frasquita (*Lehar*)—Farewell my love  
Storyland—Waltz  
B2086 { Serenade (*Toselli*)  
Cradle me close in your arms  
B2168 { Rose Marie—Indian love call  
Until (*Sanderson*)  
B2237 { Temple bells ("Indian Love Lyrics")  
Till I wake ("Indian Love Lyrics")  
\*B2261 { In Shadowland  
All alone (*I. Berlin*)  
Only for you (*Strong*)  
B2284 { Serenade (*Schubert*). Violin, 'Cello  
and Piano  
B2298 { Blue Danube (*Strauss*)—Waltz  
Vienna blood (*Strauss*)—Waltz  
B2343 { Two little tired hands (*Croke*)  
Dear love o' mine (*Briggs & Lewis*)  
Old Spanish song (*Aubert*)  
B2368 { Les Millions d'Arlequin—Serenade  
(*Drigo*)  
B2418 { For ever and for ever (*Tosti*)  
Une heure d'amour (*Alexander*)  
The Desert Song waltz ("The Desert Song") (*Romberg*)  
B2474 { Evensong (*Easthope Martin*)  
B2507 { Midnight bells  
One-way street  
B2528 { Charmaine  
Bird songs at eventide  
B2575 { My beloved gondolier  
Souvenir de Capri  
B2684 { The waltz dream (*O. Strauss*)—  
Selection. In two parts  
Songs my mother taught me  
(*Dvorak*)  
B2662 { Together (*Henderson*)  
B2713 { If only I had you  
Lolita  
B2750 { My angel (*Rapee*)  
Wings (*Zamechnik*)  
B2790 { Happy (*Lee*)  
Worrying (*Fairman*)  
None but the weary heart  
(*Tchaikovsky*)  
B2857 { Friend o' mine (*Sanderson*)  
B2945 { Merry Widow—Selection (*Lehar*)  
Parts 1 and 2  
B3084 { Waldeufel Memories  
Parts 1 and 2  
C829 { Parted  
Maid of the Mountains—Valse

All Speeds are 78 unless otherwise indicated.  
For Prices of Records, see page ii.



DE GROOT & PICC. ORC.—Contd.

- C1043 { *Cavalleria Rusticana* (Mascagni)—  
Selection. In 2 Parts
- \*C1080 { *Fantasia of Scottish airs.* In 2  
Parts
- C1096 { *Rigoletto* (Verdi)—Selection. In 2  
Parts
- C1194 { *Abide with me* (Arne)  
*Lost chord* (Sullivan)
- C1218 { *Petite suite de concert* (Coleridge-  
Taylor)  
No. 1. *Le caprice de Nanette*  
No. 2. *Demande et Reponse*
- C1233 { *Petite suite de concert* (C. Taylor)  
No. 3. *Sonnet d' Amour*  
No. 4. *Tarantelle Fretillante*
- C1257 { *Less than the dust* (Four Indian Love  
Lyrics) (Amy Woodforde-Finden)  
*Kashmiri love song* (Pale Hands I  
loved)
- \*C1262 { *Orphee aux Enfers*—Selection. In  
2 Parts
- C1323 *Carmen* (Bizet)—Selection. 2 Parts

EIGHTEENTH CENTURY ORCHESTRA  
(Conducted by F. Austin)

- D699 { *Beggar's Opera* (Gay-Austin)—Selec-  
tion. Parts 1 and 2

HERBERT'S ORCHESTRA

- C4825 { *Mme. Butterfly* (Puccini)—Fantasie  
*Dream of love* (Liszt)

IFF'S ORCHESTRA

- \*C166 { *Merry Widow*—Lancers. Figs. I. to  
IV.
- \*C167 { *Merry Widow*—Lancers. Fig. V.  
*Merry Widow*—Waltz
- \*C168 { *Caledonian quadrilles.* Figs. I to  
IV.
- \*C169 { *Caledonian quadrilles.* Fig. V.  
*Valse Septembre*

INTERNATIONAL ORCHESTRA

(Nathaniel Shilkret, Conductor)

- EB4 { *In a Persian market* (Ketelbey)  
*In a Chinese temple garden*  
(Ketelbey)

KAUFMANN FERDY, & HIS ORCHESTRA

- C1393 { *The Gypsy baron* (Strauss)—Selection  
In two parts
- C1526 { *Czardas* (Grossmann)  
*Voices of spring*—Waltz (Strauss)

KING, REGINALD, AND HIS ORCHESTRA

- B2903 { *Garden in the rain* (Carroll Gibbons)  
*The song I love* (De Sylva, Brown,  
Henderson)

LIGHT OPERA ORCHESTRA

- D18 { *Merrie England*—Introduction  
*Merrie England*—Sing a-down a-  
down
- D563 *Patience*—Overture. In 2 Parts
- D632 { *Iolanthe*—Opening Chorus  
*Iolanthe*—Overture
- D1172 { *Mikado*—Overture. In 2 Parts  
*The Gondoliers*—Overture
- D1334 { *The Gondoliers*—Opening Scene.  
Chorus
- D1549 { *Yeoman of the Guard*—Overture.  
In 2 Parts
- D1678 { *Pirates of Penzance*—Overture In  
2 Parts

LYRIC THEATRE ORCHESTRA

- C1173 { *Crystal gazer, The*  
*Bells across the meadow.* Mayfair  
Orchestra

LYRIC THEATRE (HAMMERSMITH)  
ORCHESTRA

- See "Beggar's Opera," ("Operas in English  
Section")

MAYFAIR ORCHESTRA

- B872 { *Amerinda*—Intermezzo (Smith)  
*In a monastery garden*
- B1325 { *Little dolly's dance* (Rayners)  
*Parade of wooden soldiers* (Jessel)  
*Tangi—Maori Lament* (A. Hill)
- EA166 { *Waiaata Poi* (A. Hill)  
(Conducted by Alfred Hill)
- EA266 { *Lake Music* (Maori Cantata) (Hill)  
*Waiaata Maori* (Hill)
- C755 { *Chu Chin Chow*—Selections. In 2  
Parts
- C783 { *Maid of the Mountains*—Selections.  
In 2 Parts
- C1141 { *Madame Pompadour* (Leo Fall)—  
Selections. In 2 Parts
- C1197 *Rose Marie*—Selection. In 2 Parts

MEREDITH-KAY'S ORCHESTRA

- C1231 { *Foursome, Strathspeys and Reels.*  
In 2 Parts

NATIONAL SYMPHONY ORCHESTRA

- EB20 { *Boheme Puccini*—Fantasia. In two  
parts

NEW LIGHT SYMPHONY ORCHESTRA

- FB18 { *Just a memory*  
*My blue heaven.* Salon Orchestra
- C1308 { *In a clock store* (Orth)  
*A hunt in the black forest* (Voelker)
- C1429 { *Mme. Butterfly* (Puccini)—Selection.  
In two parts

NEW SYMPHONY ORCHESTRA

- C1553 { *Spanish Dance No. 1* (Granados)—  
Orientale  
*Spanish Dance No. 2* (Granados)—  
Andalouse

There are some splendid Records in the Historical Section,  
which should not be overlooked by the music lover.

# Light Orchestras

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"HIS MASTER'S VOICE" RECORDS

## NEW SYMPHONY ORCHESTRA— Continued.

- C1554 { Spanish Dance No. 3 (*Granados*)—  
Rondalla Aragonesa  
Triana (*Albeniz-Arbo*)—  
Peer Gynt Suite No. 2 (*Grieg*)  
C1571 { Ingrid's lament  
Arabian dance  
C1572 { Peer Gynt's return  
Solveig's song

## NEW LIGHT SYMPHONY ORCHESTRA

- B2377 { Tales of Hoffmann—Barcarolle (*Of-  
fenbach*)  
Cavalleria Rusticana—Intermezzo  
(*Mascagni*)  
B2584 { Spanish Dance (*Moszkowski*)  
Spanish Serenade (*Bizet*)  
B2629 { At dawn (*Cudman*)  
The waltzing doll (*Poldini*)  
B2754 { Persiflage (*Francis*)  
Scene de ballet (*Glazounoff*)  
B2860 { Children's Overture (*Quilter*)  
Parts 1 and 2  
B2861 { Children's Overture (*Quilter*)  
Parts 3 and 4

## NEW MAYFAIR ORCHESTRA

- C1457 { Lilac Time (*Schubert-Clutsum*)—  
Selections. In two parts.  
C1531 { Show Boat—Selections In two  
parts  
C1576 { Sir Roger de Coverley  
Post horn—Gallop  
This Year of Grace—Selections (*N.  
Coward*)  
EB37 { Ah! Sweet mystery of life (From  
"Naughty Marietta") (*V. Herbert.*  
Waring's Concert Orchestra  
Five o'Clock Girl (*H. Ruby*)—Selec-  
tion  
C1658 { Love Lies—Selection  
C1660 { New Moon—Selections  
Wake up and Dream—Selections

## NEW QUEEN'S HALL LIGHT OR- CHESTRA

- Ballet Egyptian Suite (*Luigini*)  
C1254 Parts 1 and 2  
C1255 Parts 3 and 4  
C1260 { The Merry Wives of Windsor—  
(*Nicolai*)—Overture. Pts. 1 and 2

## SALON ORCHESTRA

- EB18 { My blue heaven  
Just a memory. *New Ligh Sym-*  
*phony Orchestra*  
EA252 { Charmaine  
Me and my shadow  
EA358 { Serenade (*Schubert*)  
Serenade (*Toselli*)  
EA633 { Pagan love song ("The Pagan")  
Wedding of the painted doll  
EA636 { Chinese lullaby  
Sleepy valley

- B2169 { Nola (*Arndt*)  
The glow worm idyll (*Lincke*)  
B2362 { Two guitars—Russian Gypsy song  
Black eyes—Russian Gypsy song  
A little love, a little kiss (*Un peu  
d'amour*) (*Silesu*)  
B2415 { Little Star (*Estrellita*) (*Ponce*)  
B2427 { Moonlight and roses (*Moret*)  
Because I love you (*Irving Berlin*)  
B2581 { Aloha sunset land  
Chanson Bohemienne

## SCOTCH COUNTRY DANCE OR- CHESTRA (Conducted by Michael Diack)

- E2166 { Haymakers, The  
Triumph  
\*B2215 { Flowers of Edinburgh  
Circassian circle

## VICTOR CONCERT ORCHESTRA

(Conductor: Rosario Bourdon)

- EA240 { Amaryllis (Air Louis XIII.) (*Ghys*)  
Minuet in G (*Paderewski*)

## VICTOR SALON ORCHESTRA

- EA84 { Just a cottage small  
Neapolitan nights  
Indian love call ("Rose Marie")  
EA186 { (*Friml*)  
The world is waiting for the sunrise  
(*Seitz*)  
EA205 { Holy night (*Gruber*)  
Silent night (*Adam*)

## VICTOR SYMPHONY ORCHESTRA (Con- ductor, Rosario Bourdon)

- EB10 { Kammenoi-Ostrow (*Rubinstein*)  
Liebestraum (*Liszt*)  
EB24 { Sylvia ballet (*Delibes*)—Cortege de  
Bacchus  
Traviata (*Verdi*)—Prelude

(Conductor, Josef Pasternack)

- EB8 { Egmont overture (*Beethoven*)  
In 2 Parts

## WARING'S CONCERT ORCHESTRA

- EB37 { Ah! Sweet mystery of life (From  
"Naughty Marietta") (*V. Herbert*)  
This Year of Grace—Selections (*N.  
Coward*). *New Mayfair Orchestra*

## WEBER, MAREK AND HIS ORCHESTRA

- C1407 { Moonlight on the Alster (*Fetras*)  
—Waltz  
Wine, women and song (*Strauss*)—  
Waltz  
C1413 { Tosca (*Puccini*)—Potpourri  
Parts 1 and 2  
C1507 { Vienna by night (*Komzak*)  
In two parts  
C1511 { Faust (*Gounod*)—Selection  
In two parts

Operatic Records are also listed in special section under their particular opera.  
For best results use only "His Master's Voice" Needles.



## WEBER, MAREK AND HIS ORCHESTRA —Continued.

- C1528 { Beggar Student (*Millock*)—Selection.  
Parts 1 and 2
- C1544 { Potpourri of waltzes (*Robrecht*)  
In two parts
- C1630 { My darling—Waltz (*Waldteufel*)  
Rustle of spring (*Sinding*)
- C1679 { Lehariana (*J. Geiger*)  
Parts 1 and 2
- C1735 { Pagliacci (*Leoncavallo*)—Selection  
Parts 1 and 2
- B2406 { Tales from the Vienna Woods—  
Waltz (*Strauss*). Parts 1 and 2
- B3026 { Coeur Brise (*Gillet*)  
Menuet No. 1 (*Paderewski*)

## WHITEMAN, PAUL, AND HIS CONCERT ORCHESTRA

- EB26 { Suite of Serenades (*Herbert*)  
(a) Spanish; (b) Chinese  
(a) Cuban; (b) Oriental
- EB31 { Metropolis—A Blue Fantasia (*Grote*)  
Parts 1 and 2
- EB32 { Metropolis—A Blue Fantasia (*Grote*)  
Parts 3 and 4
- C1505 { Ol' man river (*With Paul Robeson and Chorus*)
- Show Boat—Vocal Gems (*With Chorus*)
- Mississippi Suite (A Tone Journey) (*F. Grofe*)
- C1574 { Part 1—Introducing: "Huckleberry Finn," "Old Creole Days"  
Part 2—Introducing: "Mardi Gras"
- C1607 { Caprice Futuristic (*Malneck-Signorelli*)  
High Water (*Brennan-McCardy*)

# DANCE ORCHESTRAS.

## AARONSON, IRVING, AND HIS COMMANDERS

- EA513 All by yourself in the moonlight  
—Fox-Trot
- EA331 An' furthermore—Fox-Trot
- EA513 If I had you—Fox-Trot
- EA466 I'll get by as long as I have you—  
Fox-Trot
- EA344 Let's misbehave—Fox-Trot
- EA460 My Scandinavian gal—Fox-Trot
- EA596 Outside—Fox-Trot

## ALL STAR ORCHESTRA

- EA311 Chloe (Song of the swamp)—Fox-Trot
- EA357 I just roll along—Fox-Trot
- EA343 I must be dreaming—Fox-Trot
- EA608 My dream memory—Fox-Trot
- EA357 My melancholy baby—Fox-Trot
- EA436 She didn't say "Yes" and she  
didn't say "No"—Fox-Trot
- EA436 There's a rainbow 'round my  
shoulder—Fox-Trot
- EA621 Steppin' along—Fox-Trot
- EA621 Too wonderful for words—Fox-Trot

## AMBROSE AND HIS ORCHESTRA

(At the Mayfair Hotel, London)

- B5487 Dance, little lady—Fox-Trot
- B5487 Try to learn to love—Fox-Trot
- EA492 Sweet Sue just you—Fox-Trot

## ARDEN, V.—OHMAN, P., AND THEIR ORCHESTRA

- EA396 Chiquita—Waltz
- EA401 Kiddie kapers—Fox-Trot
- EA642 Love, your spell is everywhere
- B5634 Lover come back to me—Fox-Trot
- B5634 Marianne—Fox-Trot
- EA401 Rag doll—Fox-Trot

## ARNHEIM, GUS, AND HIS ORCHESTRA

- EA608 Lovable and sweet—Fox-Trot
- EA604 Now I'm in love—Fox-Trot
- EA604 One sweet kiss—Fox-Trot
- EA583 Sleepy Valley—Waltz
- EA583 This is Heaven—Fox-Trot

## BENSON ORCHESTRA OF CHICAGO

- B1978 Tea for two—Fox-Trot

## BUSSE, HENRY, AND HIS ORCHESTRA

- EA437 How about it?—Fox-Trot
- EA648 Like a breath of springtime—Waltz
- EA437 One step to heaven—Fox-Trot
- EA648 Since I found you—Fox-trot

## CONFREY, ZEZ, AND HIS ORCHESTRA

- EA495 Jack in the box—Fox-Trot
- EA495 Jumping Jack—Fox-Trot
- EA267 Polly—Fox-Trot
- EA273 Prudy—Fox-Trot

## COON SANDER'S NIGHT HAWK ORCH.

- EA610 Flippity Flop—Fox-Trot
- EA305 Is she my girl friend?—Fox-Trot
- EA305 Mine—all mine—Fox-Trot
- EA504 My suppressed desire—Fox-Trot
- EA403 Oh, you have no idea—Fox-Trot
- EA378 Ready for the river—Fox-Trot
- EA317 Stay out of the south—Fox-Trot
- EA504 Who wouldn't be jealous of you  
—Fox-Trot

## CRAWFORD, JACK, & HIS ORCHESTRA

- EA375 Beautiful—Fox-Trot
- EA313 Kiss and make up—Fox-Trot

LABELS—B and EA (10-inch Plum)  
C (12-inch Plum)

E (10-inch Black)  
D and ED (12-inch Black)

# Dance Orchestras

De

"HIS MASTER'S VOICE" RECORDS

## DE GROOT AND PICCADILLY ORCH.

(See also in Light Orchestra Section. Page 96)

- B1514 Bouche, La—Waltz
- B1303 Confidencé—Waltz
- B1684 Destiny—Waltz
- B1454 Eileen Adair—Fox-Trot
- B1434 Joseph, ach Joseph
- B1788 Just one more kiss
- B1788 Love me now
- B1817 Night of love—Waltz
- B1817 Panama twilight—Waltz
- B2020 Storyland—Waltz
- B1434 Wand of Harlequin, The—Suite  
No. 2 (Pierette's dream)

## DORNBERGER, CHAS. AND HIS ORCH.

- EA187 Red lips kiss my blues away—F-T

## FRY, CHAS., AND HIS MILLION DOLLAR PIER ORCHESTRA

- EA393 Look what you've done—Fox-Trot
- EA393 Sorry for me—Fox-Trot

## GARBER, JAN, AND HIS ORCHESTRA

- B1978 I want to be happy
- EA274 What do I care what somebody said  
—Fox-Trot

## GOLDKETTE, JEAN, & HIS ORCHESTRA

- EA260 Blue River—Fox-Trot
- EA519 Can you blame me?—Waltz
- EA408 For old time's sake—Waltz
- EA318 Here comes the show boat—Fox-Trot
- EA628 I'm painting the Clouds—Fox-Trot
- EA318 Just a little kiss from a little miss  
—Fox-Trot
- EA473 My blackbirds are blue birds now  
—Fox-Trot
- EA408 Rosette—Waltz
- EA487 Sweethearts on parade—Fox-Trot
- EA487 That's what puts the "Sweet" in  
Home, sweet home—Fox-Trot
- EA417 That's just my way of forgetting  
you—Fox-Trot
- EA628 Tip-toe thru' the Tulips with me—  
Fox-Trot

## GOODRICH SILVERTOWN CORD ORCHESTRA

- EA233 Charmaine—Waltz
- EA381 Church bells are ringing for Mary  
—Waltz
- EA101 Mary Lou—Fox-Trot
- EA77 Night of love, A—Waltz
- EA306 Where in the world—Waltz
- EA385 You gotta be good to me—Fox-Trot

## HAMP'S KENTUCKY SERENADERS

- EA407 Blue grass—Fox-Trot
- EA395 Constantinople—Fox-Trot
- EA492 I fell head over heels in love—F-T.
- EA411 If you don't love me—Fox-Trot
- EA244 Is it possible?—Fox-Trot
- EA476 Japansy—Waltz
- EA545 Mia bella rosa—Fox-Trot
- EA329 Sunrise—Fox-Trot

## HAMP'S KENTUCKY SERENADERS—Continued.

- EA306 To-morrow—Waltz
- EA363 Waltz of love
- EA296 What'll you do?—Fox-Trot
- EA460 What d'ya say?
- EA502 Where is the song of songs for me  
—Waltz

## HARKNESS, EDDIE, & HIS ORCHESTRA

- EA363 Anything to make you happy—Fox-Trot
- EA391 There's something about a rose—  
Fox-Trot

## HEIDT, HORACE, AND HIS ORCHESTRA

- EA359 Golden gate—Fox-Trot
- EA539 I'm ka-rasy for you—Fox-Trot
- EA539 Wedding of the painted doll—F-T.
- EA359 What a wonderful wedding that  
will be—Fox-Trot

## HICKMAN, ART, AND HIS ORCHESTRA

- EA434 Dream house—Fox-Trot
- EA434 Maybe you'll be the one—Fox-Trot

## HIGH HATTERS, THE

- EA642 Low down rhythm—Fox-Trot

## HILO HAWAIIAN ORCHESTRA

- EA310 Aloma—Waltz
- EA415 Along Miami shore
- EA574 Blue Hawaii—Waltz
- B2328 Hawaiian sunset—Waltz
- EA310 Hawaiian nights—Waltz
- EA415 Honolulu sweetheart of mine—Fox-Trot
- B2799 Kawaihau—Waltz
- EA397 Kawaihau—Waltz
- EA374 Lou'siana lullaby—Waltz
- EA374 My bird of Paradise—Fox-Trot
- B2799 My hula love—Medley March
- EA276 Song of Hawaii—Waltz
- EA574 Sparkling waters of Waikiki—Waltz
- B2328 Sweet Hawaiian dreams—Waltz

## HYLTON, JACK, AND HIS ORCHESTRA

- B4663 Adelai—Fox-Trot
- B5481 Angelus was ringing, The—Waltz
- EA287 Barbara—Fox-Trot
- B5160 Babying you—Fox-Trot
- EA448 Blue bird, sing me a song—Fox-Trot
- EA572 Bogy wail
- B5132 By the Tamarisk—Fox-Trot
- B5475 Can't help lovin' dat man—Fox-Trot
- EA258 Clonk-er-ty-clonk—Fox-Trot
- EA287 Cuddle up ("White Birds")—Fox-Trot
- B5296 Da-da-da ("White Birds")—Fox-Trot
- B5362 Dancing tambourine—Fox-Trot
- B5159 Don't forget ("Queen High")—Fox-Trot
- B5651 Don't hold everything—Fox-Trot
- B5651 Everybody loves you—Fox-Trot
- EA578 Ever so goosey—Fox-Trot

Operatic Records are also listed in special section under their particular opera.  
For best results use only "His Master's Voice" Needles.



**HYLTON, JACK AND HIS ORCHESTRA**  
—Continued.

- EA448 Forty-seven ginger-headed sailors  
—Fox-Trot  
B5658 Fox Follies 1929—Medley. Fox-Trot.  
Two parts  
B5323 Girl Friend—Medley Fox-Trot. In  
two parts  
C1592 Good old songs—Parts 1 and 2  
EA571 Heart of the sunset—Fox-Trot  
EA519 I kiss your hand, Madame—F.-T.  
C1616 I kiss your hand, Madame  
EA540 I lift up my finger and say "Tweet,  
tweet"—Fox-Trot  
B4663 In the garden of to-morrow  
EA480 In the shadows—Fox-Trot  
EA480 In the woodshed she said she would  
—Fox-Trot  
EA194 It ("Desert Song")—Fox-Trot  
EA312 Jog, jog, jogging along—Fox-Trot  
EA541 Laughing Marionette—Fox-Trot  
B5370 Leonora—Fox-Trot  
B5696 Let me dream in your arms—Waltz  
EA258 Me and Jane in a plane—Fox-Trot  
C1575 Melodious memories. In two parts  
B2143 Mercenary Mary—Tie a string—F.-T.  
C1221 Mercenary Mary—Selections. Parts  
1 and 2  
B5696 Mucking about the garden—F.-T.  
B5296 My heart stood still—Fox-Trot  
C1577 My inspiration is you  
B5362 Oh, Doris, where do you live?—  
Fox-Trot  
B5475 Ol' man river—Fox-Trot  
C1681 Old time songs—Parts 1 and 2  
B5700 Orange Blossom Time—Fox-Trot  
("Hollywood Revue of 1929")  
B5159 Palace of dreams—Fox-Trot  
("Princess Charming")  
B5207 Rhythm is the thing—Charleston  
Fox-Trot  
C1577 Room with a view  
B5207 Shepherd of the hills—Fox-Trot  
EA541 Shinaniki, Da—One-Step  
B5700 Singin' in the Rain—Fox-Trot  
("Hollywood Revue of 1929")  
EA297 Souvenirs—Fox-Trot  
B5481 Spanish Rose—Waltz  
EA540 Sweetheart of all my dreams—F.T.  
B5160 Swords and sabres ("Princess  
Charming")  
EA578 The toymaker's dream—Fox-Trot  
B5612 Thinking of you—Fox-Trot  
B5650 To know you is to love you—F.-T.  
B5132 Two little bluebirds  
B5612 Up in the clouds—Fox-Trot  
EA572 Um-tcha-um-tcha da, da—Fox-Trot  
EA571 Wedding of the painted doll—F.-T.  
B5370 When I met Sally—Fox-Trot  
C1616 When the white elder tree blooms  
again  
EA254 When you played the organ and I  
sang the Rosary—Waltz  
B5650 You're the cream in my coffee  
—Fox-Trot

**HYLTON'S (JACK) HYLTONIANS**

- EA314 Dear child—Waltz

**INTERNATIONAL NOVELTY ORCH.**

- B1796 Cigarette—Tango  
B1796 Cup of sorrow, The—Tango  
EA364 El chocio—Tango  
EA82 On the Riviera—Fox-Trot  
EA407 Shine on harvest moon—Fox-Trot  
EA364 Y come le va?—Tango

**JELLY-ROLL MORTON'S RED HOT PEPPERS**

- EA468 Shoe shiners' drag—Slow Blues  
EA468 Shreveport-stomp

**JOHNSON, JOHNNY, AND HIS STATLER PENNSYLVANIANS**

- EA319 Four walls—Fox-Trot  
EA277 Give me a night in June—Fox-Trot  
EA335 Grass grows greener—Fox-Trot  
EA353 Happy-go-lucky lane—Fox-Trot  
EA446 It goes like this—Fox-Trot  
EA391 Last night I dreamed you kissed  
me—Fox-Trot  
EA327 My stormy weather pal—Waltz  
EA406 Sweet Lorraine—Fox-Trot  
EA277 Together we two—Fox-Trot

**KAHN, ROGER WOLFE, AND HIS ORCH.**

- EA105 Adorable—Fox-Trot  
EA435 Anything you say—Fox-Trot  
EA66 At peace with the world—Waltz  
EA49 Cup of coffee, a sandwich, and you  
—Fox-Trot  
EA206 Following you around—Fox-Trot  
EA288 Hours I spent with you—Waltz  
EA66 I'd climb the highest mountain—  
Fox-Trot  
EA316 If you're in love, you'll waltz  
("Rio Rita")  
EA435 In a bamboo garden—Fox-Trot  
EA328 Let your smile be your umbrella—  
Fox-Trot  
EA406 Lovely little bluebird—Fox-Trot  
B5313 Mountain greenery—Fox-Trot  
EA288 Old guitar and an old refrain—  
Fox-Trot  
EA200 One summer night—Fox-Trot  
EA354 She's a great, great girl—Fox-Trot  
EA253 Sometimes I'm happy—Fox-Trot  
EA395 You're a real sweetheart—Fox-Trot

**KASSELS IN THE AIR ORCHESTRA**

- EA532 He, she and me—Fox-Trot

**KIT-CAT BAND**

- B5174 Crazy quilt—Fox-Trot  
B5174 Cuckoo—Fox-Trot

**LOUISIANA SUGAR BABIES**

- EA397 Persian rug—Fox-Trot

**LYRIC THEATRE ORCHESTRA**

- C1173 Crystal gazer, The

There are some splendid Records in the Historical Section,  
which should not be overlooked by the music lover.

# Dance Orchestras

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"HIS MASTER'S VOICE" RECORDS

## MASTERS, FRANKIE, & HIS ORCHESTRA

- EA304 Bungalow of dreams—Fox-Trot  
EA317 Everywhere you go—Fox-Trot  
EA304 I'm walkin' on air—Fox-Trot

## MAYFAIR DANCE ORCHESTRA

- C1173 Bells across the meadow  
C1191 No, No, Nanette—Selections. Parts 1 and 2  
C1180 Primrose—Selections. Parts 1 and 2

## McENELLY'S ORCHESTRA

- EA557 Raquel—Waltz  
EA466 Sleep, baby, sleep—Fox-Trot  
EA322 What are we waiting for—Fox-Trot

## McKINNEY'S COTTON PICKERS

- EA467 Shim-me-sha-wabble—Fox-Trot

## MENY'S ORCHESTRA

- C159 Post horn—Galop  
C159 Sir Roger de Coverley—Galop

## METROPOLITAN DANCE BAND

- C384 Barcarolle—Waltz Hesitation  
C384 Isle d'Amour—Waltz Hesitation  
C731 Maid in America—Fox-Trot  
C731 "Tina"—Waltz

## NEW MAYFAIR ORCHESTRA

- EA517 Egg song, The—Fox-Trot  
EA469 Why is the bacon so tough?—Fox-Trot

## NICHOLS, RED AND HIS ORCHESTRA

- EA467 Five pennies—Fox-Trot

## OLSEN, GEORGE, AND HIS MUSIC

- EA42 Always—Waltz  
EA376 Because my baby don't mean "maybe" now—Fox-Trot  
EA333 Best things in life are free—Fox-Trot ("Good News")  
EA554 Big city blues—Fox-Trot  
EA554 Breakaway—Fox-Trot  
EA537 Come west little girl—Fox-Trot  
EA42 Dinah—Fox-Trot  
EA446 Doin' the racoon—Fox-Trot  
EA569 Dream mother—Fox-Trot  
EA569 Garden in the rain—Fox-Trot  
B5317 Girl friend—Fox-Trot  
EA334 Good news—Fox-Trot  
EA93 Hi-diddle-diddle—Fox-Trot  
EA490 I faw down an' go boom—Fox-Trot  
EA501 I'll never ask for more—Fox-Trot  
EA459 I'm on the crest of a wave—Fox-Trot  
EA537 I'm bringing a red, red rose—F.-T.  
EA588 I'm in seventh Heaven—Fox-Trot  
EA516 In a little town called home, sweet home—Fox-Trot  
EA416 Just a little bit o' driftwood—Fox-Trot  
EA82 Just a little dance—Fox-Trot  
EA376 Just like a melody out of the sky  
EA429 King for a day—Waltz  
EA588 Little pal—Fox-Trot

- EA333 Lucky in love ("Good News")—Fox-Trot  
EA498 Makin' whoopee—Fox-Trot  
EA4611 Moonlight march  
EA422 Old man sunshine—Fox-Trot  
EA4611 Out where the moonbeams are born—Fox-Trot  
EA459 Pickin' cotton—Fox-Trot  
EA507 Precious little thing called love, A—Fox-Trot  
EA599 Reaching for someone—Fox-Trot  
EA555 She was just a sailor's sweetheart—Fox-Trot  
EA281 Song is ended, The—Waltz  
EA441 Sonny boy—Fox-Trot  
EA416 Ten little miles from town—Fox-Trot  
EA553 That's you baby—Fox-Trot  
EA498 Until you get somebody else—F.-T.  
EA334 Varsity drag—F.T. ("Good News")  
EA553 Walking with Susie—Fox-Trot  
B5313 What's the use of talking—Fox-Trot  
EA494 When the world is at rest—Fox-Trot  
EA503 Where the shy little violets grow—Fox-Trot  
EA93 Where'd you get those eyes

## POLLACK, BEN, AND HIS PARK CENTRAL ORCHESTRA

- EA456 Forever—Waltz  
EA543 Louise—Fox-Trot  
EA530 Sally of my dreams—Fox-Trot  
EA646 Sweetheart we need each other—Fox-Trot  
EA610 True blue Lou—Fox-Trot  
EA543 Wait till you see "Ma chérie"—F.T.  
EA646 You're always in my arms—Waltz

## REISMAN, LEO AND HIS ORCHESTRA

- EA612 Ain't misbehavin'—Fox-Trot  
EA615 Evangeline—Waltz  
EA625 Gay love—Fox-Trot  
EA545 Josephita—Fox-Trot  
EA548 Mean to me—Fox-Trot  
EA548 That's what I call Heaven—F.-T.  
EA581 When you come to the end of the day

## RENARD, JACQUES, & HIS ORCHESTRA

- EA328 Auf wiederseh'n—Waltz  
EA260 Are you lonesome to-night?—Waltz  
EA291 Beneath Venetian skies—Waltz  
EA243 C'est vous (It's you)—Waltz  
EA316 Following the sun around—Fox-Trot  
EA299 Rain—Fox-Trot

## RESER'S BANJO BOYS

- EA353 Down south—Fox-Trot  
EA371 When the Robt. E. Lee comes to town—Fox-Trot

## RHYTHM BAND, THE

- EA471 A room with a view—Fox-Trot  
EA471 Teach me to dance like grandma—Fox-Trot  
EA469 There are eyes—Fox-Trot

There are some splendid Records in the Historical Section, which should not be overlooked by the music lover.



## RIO GRANDE TANGO BAND

- B2206 Adelai—Tango  
 B5701 Dites-moi ma mere—Six, Eight  
 B2206 En tus Brazos—Tango  
 EA297 Every little thing I do—Yale Blues  
 EA517 Tile trot, The  
 B5701 Valentine—Six, Eight

## RUSSO &amp; FIORITO'S ORIOLE ORCH.

- EA49 That certain party—Fox-Trot

## SAVOY HAVANA BAND (At the Savoy Hotel, London)

- C1179 Fantasie—Syncopated Favourites  
 B1936 I love the moon—Waltz  
 B1936 Millions of Harlequin (*Drigo*)—Waltz  
 B5117 Nice baby—Fox-Trot  
 B5307 Rose of dear old England—Fox-Trot  
 B5307 Safe in your arms—Fox-Trot  
 B2272 Valencia—One-Step  
 B5117 When do we dance?—Fox-Trot

## SAVOY HAVANA BAND, THE SELMA FOUR, SAVOY ORPHEANS (At the Savoy Hotel, London)

- C1179 Fantasie (Syncopated Favourites)—One-Step  
 C1179 Savoy English Medley—One-Step

## SAVOY ORPHEANS (At the Savoy Hotel, London)

- B5045 Barcelona—One-Step  
 EA254 Blue room, The—Fox-Trot  
 EA77 Bobadilla—One-Step  
 C1341 Castles in the Air—Selection  
 C1328 Desert Song—Selection. Parts 1 & 2  
 C1408 Hit the Deck—Selections. In 2 parts  
 B1994 It ain't gonna rain no more—Fantasie—Fox-Trot. Parts 1 and 2  
 B2019 Kashmiri—Fox-Trot  
 C1341 Lady Luck—Selection  
 C1310 Lido Lady—Selections. Parts 1 and 2  
 B2012 Listening—Waltz  
 C1251 London and Daventry calling. In two parts  
 B2012 Love's dream—Waltz  
 B2144 Mercenary Mary—I am a little bit fonder of you—Fox-Trot  
 B2144 Mercenary Mary—I am thinking of you—Fox-Trot  
 B5052 My Irish home sweet home—Waltz  
 B2019 My kid—Fox-Trot  
 B2077 No, No, Nanette Medley—Fox-Trot  
 B5052 Perfumes of the past—Waltz  
 B2077 Rose Marie Medley—Fox-Trot  
 C1223 Round the world medley. Parts 1 & 2  
 C1179 Savoy English medley—One-Step  
 C1250 Student Prince—Selections  
 B2272 Student Prince, The—Waltz  
 C1252 Turned up—Selections  
 EA314 Varsity Yale Blues—Yale Blues  
 C1252 Wildflower—Selections

## SAVOY TANGO ORCHESTRA

- B5045 Matador—One-Step

## SHILKRET, NAT., AND THE VICTOR ORCHESTRA

- EA627 Am I Blue—Fox-Trot  
 EA422 Baby's blue—Fox-Trot  
 EA515 Because I Know You're Mine—Fox-Trot  
 EA329 Beggar, The—Fox-Trot  
 EA345 Bells of St. Mary's—Fox-Trot  
 EA502 Betty—Fox-Trot  
 EA472 Blossoms that Bloom in the Moonlight—Fox-Trot  
 EA525 Broadway Melody—Fox-Trot  
 B5472 Can't help lovin' that man—Fox-Trot  
 EA461 Cross roads—Fox-Trot  
 EA276 Dainty miss—Fox-Trot  
 EA173 Desert song, The—Waltz  
 EA390 Devil is afraid of music—Fox-Trot  
 EA181 Doll dance, The—Fox-Trot  
 EA452 Dusky Stevedore—Fox-Trot  
 EA367 Fascinating vamp—Fox-Trot  
 EA556 Fioretta—Fox-Trot  
 EA187 Fifty million Frenchmen can't be wrong—Fox-Trot  
 EA181 Flapperette—Fox-Trot  
 EA570 From sunrise to sunset—Fox-Trot  
 EA368 Get out and get under the moon—Fox-Trot  
 EA501 Glad Rag Doll—Fox-Trot  
 EA489 Gotta be good—Fox-Trot  
 EA105 Half a moon—Fox-Trot  
 EA253 Hallelujah!—Fox-Trot  
 B5662 Hittin' the ceiling—Fox-Trot  
 EA173 Huguette—Waltz  
 EA388 I'd rather cry over you—Fox-Trot  
 EA483 I'd rather be blue—Fox-Trot  
 EA555 I get the blues when it rains—Fox-Trot  
 EA580 I'm crazy over you—Fox-Trot  
 EA528 I'm thirsty for kisses—Fox-Trot  
 EA461 I still keep dreaming of you—Fox-Trot  
 EA388 I still love you—Fox-Trot  
 EA515 I want a daddy to cuddle me—Fox-Trot  
 EA398 Jeannine, I dream of lilac time—Waltz  
 EA475 Jimmy Valentine—Fox-Trot  
 EA599 Junior—Fox-Trot  
 EA352 Just a little way away from home—Fox-Trot  
 EA411 Just a night for meditation—Fox-Trot  
 EA464 Just a sweetheart—Fox-Trot  
 EA315 Kinkajou, The—Fox-Trot  
 EA100 La Paloma (The Dove)—Fox-Trot  
 EA531 Lady divine—Waltz  
 EA462 Let me have my dreams—Waltz  
 EA330 Little mother—Waltz  
 EA431 Lonesome in the moonlight—Fox-Trot  
 EA562 Lonesome road—Fox-Trot  
 EA280 Love is just a little bit of heaven—Waltz  
 B5345 Maybe—Fox-Trot (With J. Crawford Organ)  
 EA200 Me and my shadow—Fox-Trot  
 EA375 Molly Malone—Fox-Trot

All Speeds are 78 unless otherwise indicated.  
 For Prices of Records, see page ii.

# Dance Orchestras

## Sh

" HIS MASTER'S VOICE " RECORDS

### SHILKRET, NAT.—Continued.

- EA184 More we are together, The—F-T.
- EA483 My man—Fox-Trot
- EA478 My Tonia—Fox-Trot
- EA472 My 'Varsity girl, I'll cling to you—Fox-Trot
- EA412 Nagasaki—Fox-Trot
- EA503 Night of memories, A—Fox-Trot
- B5691 Nobody but you—Fox-Trot ("Hollywood Revue of 1929")
- EA344 Nothin'—Fox-Trot
- EA100 O sole mio (My sunshine)—Waltz
- EA528 One for all—All for one—Fox-Trot
- EA398 Out of the dawn—Fox-Trot
- EA315 Rio Rita—Fox-Trot
- B5662 Sing a little love song—Fox-Trot
- EA632 Softly as in morning sunrise—Fox-Trot
- EA531 Some sweet day—Fox-Trot
- EA280 Still waters—Waltz
- EA562 Susanna—Fox-Trot
- EA383 That's my weakness now—Fox-Trot
- EA546 There is a happy land—Fox-Trot
- EA281 There's a cradle in Carolina—Fox-Trot
- EA184 There's something nice about everyone
- EA412 Till we meet again—Waltz
- EA390 Truthful Parson Brown—Fox-Trot
- EA587 Used to you—Fox-Trot
- EA546 Wedding bells—Fox-Trot
- EA299 We'll have a new home in the morning—Fox-Trot
- EA244 What do you do on a dew-dew-dewy day—Fox-Trot
- EA378 What's the reason?—Fox-Trot
- EA452 When sweet Susie—Fox-Trot
- EA507 When summer is gone—Fox-Trot
- EA267 Where is my Meyer?—Fox-Trot
- EA330 Without you, sweetheart—Fox-Trot
- EA570 Who cares what you have been—Fox-Trot
- EA587 Why can't you—Fox-Trot
- B5472 Why do I love you—Fox-Trot
- EA206 Yesterday—Waltz
- EA555 You can't take away—Fox-Trot
- EA525 You were meant for me—Fox-Trot
- B5691 Your Mother and mine—Fox-Trot ("Hollywood Revue of 1929")
- EA383 You're wonderful—Fox-Trot

### SHILKRET'S RHYTHM-MELODISTS

- EA529 Sweet Nothing—Fox-Trot
- EA336 When you're with somebody else—Fox-Trot

### STEELE, BLUE, AND HIS ORCHESTRA

- EA300 Girl of my dreams, I love you—Waltz
- EA300 I'm drifting back to dreamland—Waltz

### SYLVIANS, THE (At the Savoy Hotel London)

- EA194 Just a rose in old Killarney—Waltz
- EA312 More I see of Maggie O'Moore, The—Waltz

### THIES, HENRY, AND HIS HOTEL SINTON ORCHESTRA

- EA403 Don't wait till the lights are low—Fox-Trot
- EA389 That's my mammy—Fox-Trot
- EA389 When you're smiling—Fox-Trot

### TROUBADOURS, THE

- EA345 Ah, sweet mystery of life—Waltz
- EA489 Another kiss—Waltz
- EA259 Baby feet go pitter-patter—Fox-Trot
- EA441 Beggars of life—Waltz
- EA348 Beloved—Waltz
- EA494 Carolina moon—Waltz
- EA349 Cielito Lindo—Waltz
- EA303 Dear, on a night like this—Fox-Trot
- EA269 Diane—Waltz
- EA447 Dolores—Waltz
- EA269 Dream kisses—Fox-Trot
- EA556 Dream boat—Waltz
- EA457 Good-night—Waltz
- EA349 Golondrina, La—Waltz
- EA456 I loved you then as I love you now—Waltz
- EA292 Joybells—Fox-Trot
- EA410 Kiss before the dawn—Waltz
- EA478 Live and love—Waltz
- EA458 Love (all I want is love)—Waltz
- EA475 Love dreams—Waltz
- EA458 Marie—Waltz
- EA417 Memories of France—Waltz
- EA342 Moments with you—Waltz
- EA259 My daddy—Fox-Trot
- EA612 My heart is bluer than your eyes—Waltz
- EA625 My song of the Nile
- EA421 Neapolitan nights—Waltz
- EA632 One kiss ("New Moon")—Waltz
- EA558 Pagan love song—Waltz
- EB33 Popular songs of yesterday—Medley—Waltz
- EA447 Revenge—Waltz
- EA421 Some day, somewhere—Waltz
- EA311 Tin pan parade—Fox-Trot
- EA464 Was it done?—Waltz
- EA410 When love comes stealing—Waltz
- EA457 You tell me your dream—Waltz

### VALLEE, RUDY, AND HIS CONNECTICUT YANKEES

- EA629 Album of my dreams, The—Fox-Trot
- EA549 By and bye, sweetheart—Waltz
- EA532 Coquette—Waltz
- EA514 Deep night—Fox-Trot
- EA581 Every moon's a honeymoon—Fox-Trot
- EA614 Heigh-ho! Ev'rybody—Fox-Trot
- EA561 Honey—Fox-Trot
- EA580 I'm just a vagabond lover—Fox-Trot
- EA620 Me queres—Fox-Trot
- EA614 Miss you—Fox-Trot
- EA549 My Time is your time—Fox-Trot
- EA620 On the Alamo

LABELS—B and EA—10-inch Plum  
C and EB—12-inch Plum

E—10-inch Black

D and ED—12-inch Black

DA—10-inch Red

DB—12-inch Red



VALLEE, RUDY, AND HIS CONECTICUT  
YANKEES—Continued.

- EA629 Perhaps—Fox-Trot  
EA605 Pretending—Fox-Trot  
EA582 S'posin'—Fox-Trot  
EA523 Sweet Suzanne—Waltz  
EA565 The one that I love loves me—Fox-Trot  
EA582 The one in the world—Fox-Trot  
EA565 Underneath the Russian moon—Waltz  
EA514 Weary River—Fox-Trot  
EA605 Where are you, dream girl?—Fox-Trot

## VARALDI TANGO BAND

- B2135 Julian—Tango  
B2177 Langosta—Tango  
B2178 Mantilla, La—Tango  
B2177 Mi querer—Tango  
B2178 Por Ti—Tango  
B2135 Sentimental gaucho—Tango

## VIRGINIANS, THE

- EA320 After my laughter came tears—Fox-Trot  
EA327 Away down south in heaven—Fox-Trot  
EA292 Did you mean it?—Fox-Trot  
EA320 In the sing song sycamore tree—Fox-Trot  
EA243 It's a million to one you're in love—Fox-Trot

## WARING'S PENNSYLVANIANS

- EA379 Dance of the Blue Danube—Fox-Trot  
EA352 Hello, Montreal!—Fox-Trot  
EA455 High on a hill-top—Fox-Trot  
EA473 How about me?—Fox-Trot  
EA342 I can't do without you—Waltz  
EA484 I can't make her happy—F.T.  
EA290 I scream, you scream for ice cream—Fox-Trot  
EA558 I used to love her in the moonlight—Fox-Trot  
EA326 If I can't have you—Fox-Trot  
EA559 I'll always be in love with you—Waltz  
EA462 I'm sorry—Fox-Trot  
EA368 In the evening—Fox-Trot  
EA559 Jericho—Fox-Trot  
EA241 Just another day wasted away—Fox-Trot  
EA462 Just another night—Waltz  
EA319 Keep sweeping the cobwebs off the moon—Fox-Trot  
EA379 Laugh, clown, laugh!—Waltz  
EA561 Love tales of Alsace Lorraine—Fox-Trot  
EA326 Maybe I'll baby you—Fox-Trot ("Take the Air")  
EA523 My Castle in Spain—Fox-Trot  
EA530 My Mother's Eyes—Fox-Trot  
EA273 My regular girl—Fox-Trot

- EA592 My Sin—Fox-Trot  
EA432 My window of dreams—Waltz  
EA432 Roses of yesterday—Fox-Trot  
EA241 Sing me a baby song—Fox-Trot  
EA484 Song I love, The—Fox-Trot  
EA385 Tell me you love me—Fox-Trot  
EA516 That's how I feel about you—Fox-Trot  
EA331 There must be a silver lining—Fox-Trot  
EA335 Was it a dream?—Waltz  
EA290 Wob-a-ly walk—Fox-Trot  
EA455 What a night for spooning—Fox-Trot  
EA340 What do you say?—Fox-Trot  
EA592 When my dreams come true—Fox-Trot  
EA596 Won't you tell me, Hon.—Fox-Trot

## WEEMS, TED, AND HIS ORCHESTRA

- EA606 Am I a passing fancy?—Fox-Trot  
EA101 Chick, chick, chicken  
EA348 Dream river—Waltz  
EA55 Day I met you, The—Fox-Trot  
EA431 Flower of love—Fox-Trot  
EA615 Good morning, good evening, good night—Fox-Trot  
EA347 He's tall, and dark, and handsome—Fox-Trot  
EA602 Here we are—Fox-Trot  
EA250 Highways are happy ways—Fox-Trot  
EA433 If you want the rainbow—Fox-Trot  
EA250 It was only a sun shower—Fox-Trot  
EA490 Me and the man in the moon—Fox-Trot  
EA296 Miss Annabelle Lee—Fox-Trot  
EA347 Nothin' on my mind—Fox-Trot  
EA602 Piccolo Pete—Fox-Trot  
EA233 Roam on, my little Gypsy sweetheart—Fox-Trot  
EA606 What a day!—Fox-Trot  
EA433 You're just a great big baby doll—Fox-Trot

## WHITEMAN, PAUL, &amp; HIS ORCHESTRA

See also Whiteman and His Concert Orchestra (Page 99).

- EA420 Beautiful Ohio—Waltz  
EA242 Broken-hearted—Fox-Trot  
EA476 Calinda, The—Fox-Trot  
EA396 Cheerie beerie bee—Waltz  
EA242 Collette—Fox-Trot  
EA367 Dancing shadows—Fox-Trot  
EA386 Dixie dawn—Fox-Trot  
EA336 Dolly dimples—Fox-Trot  
B2099 Honey, I'm in love—Fox-Trot  
EA373 I'm afraid of you—Fox-Trot  
EA346 I'm winging home—Fox-Trot  
EA125 In a little Spanish town—Waltz  
EA362 In my bouquet of memories—Fox-Trot  
EA381 It was the dawn of love  
B1682 Just one more chance—Fox-Trot  
EA354 Little log cabin of dreams—Fox-Trot  
EA371 Lonely melody—Fox-Trot

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.  
If in doubt concerning operatic airs, consult the Opera Section of this Catalogue

# Dance Orchestras

Wh

" HIS MASTER'S VOICE " RECORDS

## WHITEMAN, PAUL—Continued

- EA386 Louisiana—Fox-Trot  
 B5317 Magnolia—Fox-Trot  
 B5471 Make-believe—Fox-Trot  
 EA291 Mary—Fox-Trot  
 EA429 Mississippi mud—Fox-Trot  
 B1682 Merry Widow—Waltz  
 EA265 My blue heaven—Fox-Trot  
 EA362 My angel—Fox-Trot  
 EA373 My pet—Fox-Trot  
 EA460 No more worrying—Fox-Trot  
 C1505 Ol' man river ("Show Boat")  
 B5471 Ol' man river—Fox-Trot  
 EA313 Ooh! Maybe it's you—Fox-Trot  
 EA340 O ya, ya—Fox-Trot  
 B2099 Pal of my cradle days—Waltz  
 EA322 Ramona—Waltz  
 C1395 Rhapsody in blue. In two parts  
 B1991 Rose Marie—Fox-Trot  
 B1991 Rose Marie—Indian love call—F.-T  
 EA265 Shady tree, A—Waltz  
 C1505 Show Boat—Vocal Gems  
 EB26 Suite of Serenades, A. Nos. 1 to 4  
 EA274 That saxophone waltz  
 EA125 There's a boatman on the Volga—Waltz  
 EA420 Three o'clock in the morning—Waltz  
 EA343 When you're in love—Waltz  
 EA346 When you're with somebody else—Fox-Trot  
 EA60 Valencia—Fox-Trot

## BANDS.

### BLACK DIAMONDS BAND

- \*B1370 { (a) Scotch cap  
 (b) Boatman, The—Folk Dance  
 Picking up sticks—Folk Dance  
 B1371 { Chelsea Reach—Folk Dance  
 (a) Confess  
 (b) Lady in the dark—Folk Dance  
 B1372 { Argeers; (b) Broom, the bonny,  
 bonny broom—Folk Dances (arr.  
 C. Sharp)  
 Oranges and lemons—Folk Dance  
 (arr. C. Sharp)  
 C1072 { Brighton camp—Folk Dance  
 Ribbon Dance, The—Folk Dance  
 C1073 { Bonnets so blue—Folk Dance  
 My Lady Cullen—Folk Dance  
 C1074 { Haste to the Wedding—Folk Dance  
 Mary and Dorothy, The Folk Dance

### COLDSTREAM GUARDS, THE (Conducted by Lt.-Col. J. Mackenzie-Rogan, M.V.O., Mus. Doc., Hon. R.A.M., also Lt. R. G. Evans)

- B103 { Minuet, No. 1 (Paderewski)  
 Spring song (Mendelssohn)

- B104 { Through the valley (Walker)  
 New colonial march (Hall)  
 B106 { Rule Britannia (Arne)  
 La Marseillaise  
 B116 { Take a pair of sparkling eyes  
 (Sullivan)  
 Mikado—Selection III. (Sullivan)  
 B120 { Henry VIII. (German) — Shepherd's  
 Dance  
 Henry VIII. (German)—Morris and  
 Torch Dance  
 B209 { Sleep on, beloved (Wodehouse)  
 (a) Abide with me (Monk)  
 (b) All people that on earth  
 B835 { Sambre et Meuse—March  
 Old comrades—March  
 B1433 { The three D's march (Brophy)  
 Punjaub march (Payne)  
 B1460 { The Washington post (Sousa)—  
 March  
 Under the double eagle (Wagner)—  
 March  
 B1466 { With sword and lance (Starke)—  
 March  
 Down south (Myddleton)  
 Swastika March (Kholr)  
 B1480 { Entry of the Gladiators March  
 (Fucik)  
 B1482 { British cavalry—Quick March  
 Weymouth chimes (Howgill)  
 William Tell Overture (Rossini)—  
 Finale  
 B1490 { In a clock store (Orth)  
 B1534 { Belphegor March (Brepant)  
 Ida and Dot (Losey)  
 B1966 { King's Guard march (Keith)  
 Third Battalion march (Egerton)  
 B2313 { The lost chord (Sullivan)  
 The distant shore (Sullivan)  
 B2330 { Stars and Stripes  
 Turkish Patrol  
 B2354 { Mikado—Selection (Sullivan)  
 Parts 1 and 2  
 B2408 { Colonel Bogey—March (Alford)  
 Youth and vigour—March (Lautenschlager)  
 B2501 { Liberty bell (Sousa)—March  
 Hiawatha March—Indian summer  
 (Moret)  
 B2613 { God bless the Prince of Wales  
 (Richards)  
 God Save the King (Bull)  
 B2647 { Bells of St. Malo (Rimmer)  
 Semper Fidelis (Sousa)  
 B2652 { Garde Republicaine March  
 (Emmerson)  
 Wipers March (Darewski)  
 B2751 { Suite Francaise (Foulds)  
 Parts 1 and 2  
 B2752 { Suite Francaise (Foulds)  
 Parts 3 and 4

LABELS—B and EA (10-inch Plum)  
 C (12-inch Plum)

E (10-inch Black)  
 D and ED (12-inch Black)



## COLDSTREAM GUARDS—Contd.

- B2798 { Naila ballet (*Delibes*)  
(a) Danse des escharpes  
(b) Scene d'amour  
(a) Variation  
(b) Danse circassienne  
War march of the priests (*Mendelssohn*)  
"Samson and Delilah" (*Saint-Saens*)—  
Softly awakes my heart  
Policeman's holiday—One-Step  
(*Ewing*)  
B2924 { Wee Macgregor Patrol (*Amers*)  
B2941 { El Capitan—March  
Marche Lorraine  
B2984 { Down south (*Myddleton*)  
Teddy bears' picnic (*Bratton*)  
B3064 { Hobomoko—Intermezzo (*Jessel*)  
Wedding of the rose (*Reeves*)  
The Dead March in "Saul"  
C118 { (*Handel*) (80)  
Chopin's Funeral March  
The Arcadians (*Monckton-Talbot*)—  
C124 { Selection I. (80)  
The Arcadians (*Monckton-Talbot*)—  
Selection II. (80)  
C129 { Faust—Selection (*Gounod*)  
Cloches de Corneville—Selection  
C137 { Tannhauser—Grand March (*Wagner*)  
Overture 1812 (*Tchaikovsky*)  
C192 { Policeman's holiday—One-Step  
Wee MacGregor highland patrol  
C199 { The Geisha—Selection I.  
The Geisha—Selection II.  
March militaire  
C207 { La Reine de Saba (*Gounod*)—Grand  
March  
C245 { Coppelia—Mazurka; Valse Ballet  
Bohemian girl—Overture (*Balfe*)  
C757 { Maritana (*Wallace*)—Selection I.  
Maritana (*Wallace*)—Selection II.  
C915 { The Belle of New York (*Kerker*)—  
Selection I.  
The Belle of New York (*Kerker*)—  
Selection II.  
C1017 { Tales of Hoffmann (*Offenbach*)—  
Selection I.  
Tales of Hoffmann (*Offenbach*)—  
Selection II.  
C1107 { Trovatore—Selection (*Verdi*). Part 1  
Trovatore—Selection (*Verdi*). Part 2  
\*C1109 { Rosamunde—Overture (*Schubert*).  
Part 1  
Rosamunde—Overture (*Schubert*).  
Part 2  
\*C1176 { Marche militaire (*Gounod*)  
Caliph of Bagdad (*Boieldieu*)—Over-  
ture  
C1217 { Martial moments (arr. A. Winter).  
Parts 1 and 2  
C1226 { Wembley military tattoo. Part 1  
Wembley military tattoo. Part 2

- C1227 { Wembley military tattoo. Part 3  
Wembley military tattoo. Part 4  
\*C1234 { Naval patrol Britain's first line  
(*Williams*)  
Scottish patrol—Gathering of the  
clans (*Williams*)  
C1273 { The Gondoliers—Selection (*Sullivan*)  
Parts 1 and 2  
C1274 { Patience—Selection (*Sullivan*)  
Parts 1 and 2  
C1283 { H.M.S. Pinafore—Selection (*Sulli-  
van*). Parts 1 and 2  
C1289 { The Yeoman of the Guard—Selec-  
tion (*Sullivan*). Parts 1 and 2  
C1315 { Poet and peasant—Overture (*Suppe*)  
Parts 1 and 2  
C1335 { Freischutz (*Weber*)—Overture  
Light Cavalry (*Suppe*)—Overture  
C1368 { Iolanthe (*Sullivan*)—Selection  
Prates of Penzance (*Sullivan*)—  
Selection  
C1369 { 1812 Overture (*Tchaikovsky*)  
Parts 1 and 2  
C1370 { La Fille de Mme. Angot (*Lecocq*)—  
Selection. In two parts  
C1421 { Zampa (*Herold*)—Overture  
In two parts  
C1440 { In a Persian market (*Ketelbey*)  
Raymond (*Thomas*)—Overture  
C1453 { Martha (*Flotow*)—Selections  
In two parts  
C1501 { (a) Air de ballet; (b) Callirhoe  
(*Chaminade*)  
Pas des cymbales (*Chaminade*)  
C1580 { A musical switch (arr. *Alford*). In  
two parts  
C1594 { Morning, noon and night (*Suppe*)  
"Pique Dame"—Overture (*Suppe*)  
C1628 { Selection of Leslie Stuart songs  
In two parts  
C1703 { The Belle of New York—Selection  
Geisha—Selection  
EA239 { B.B. March  
East and West March

## CREATORE'S BAND

- C1339 { Aida (*Verdi*)—Grand march and  
finale, Act II.  
Aida (*Verdi*)—Introduction and  
Moorish ballet, Act II.  
C1420 { Semiramide—Overture (*Rossini*)  
In two parts  
EB15 { Pagliacci (*Leoncavallo*)—Selection  
Parts 1 and 2  
EB17 { Trovatore (*Verdi*)—Selection  
Parts 1 and 2  
EB19 { Cavalleria Rusticana (*Mascagni*)—  
Selection. Parts 1 and 2

All Speeds are 78 unless otherwise indicated.  
For Prices of Records, see page ii.

# Bands

## Cr

## "HIS MASTER'S VOICE" RECORDS

### CREATORE'S BAND—Continued.

- EB21 { Traviata (*Verdi*)—Selections  
Parts 1 and 2  
EB29 { Rigoletto (*Verdi*)—Introduction and  
Minuet  
Rigoletto (*Verdi*)—Quartet  
Lead, kindly light (*Dykes*)  
EB40 { (b) Onward, Christian soldiers  
(*Sullivan*)  
Nearer, my God, to Thee (*Mason*)

### FOLK DANCE BAND

English Folk Dances (Collected and arranged by Cecil Sharp)

- B5071 { Galopede—Country Dance  
We won't go home till morning  
B5072 { Lads a bunchum,—Morris Dance  
Bean Setting—Morris Dance  
B5073 { Glorishears—Morris Dance  
Shepherd's Hey—Morris Dance  
B5074 { Country Gardens—Morris Dance  
Bobbing Joe—Morris Dance  
Oaken leaves  
B2954 { (a) Mage on a cree  
(b) Hey, boys, up we go  
B2955 { Newcastle  
Jenny pluck pears  
The old mole  
B2956 { (a) Shepherd's holiday  
(b) Parson's farewell  
B2957 { The Phoenix  
St. Martins  
Lady Spellor  
B2958 { (a) Ruffy Tufty  
(b) The maid peeped out  
The merry milkmaids  
B2959 { (a) If all the world were paper  
(b) The black nag  
C1263 { Nancy's fancy—Country Dance  
Tink-a-tink—Country Dance  
C1264 { Flowers of Edinburgh—Country  
Dance  
Christchurch bells—Country Dance  
C1265 { Childgrove—Country dance  
Sage leaf—Country Dance  
Mr. Beveridge's Maggot—Country  
C1266 { Dance  
Jack's Maggot—Country Dance  
C1644 { Apley House  
Old Noll's jig  
C1645 { Pop goes the weasel  
Speed the plough  
C1646 { The triumph  
The 29th of May

### GARDE REPUBLICAINE BAND

- B106 { Marseillaise, La  
Rule Britannia. Coldstream Guards  
B2907 { La Marseillaise (*De Lisle*)  
Marche Lorraine (*Ganne*)  
EA450 { Le pere de la victoire (*Ganne*)  
Sambre et Meuse—March

### GOLDMAN'S BAND

- B2153 { On the Campus (*Goldman*)  
Faust, Soldiers' Chorus. Apollo  
Chorus

### MASSED BANDS OF THE ALDERSHOT COMMAND (Recorded during the actual Military Tattoo at Aldershot)

- C1268 { Aida—Selection (*Verdi*)  
Parts 1 and 2  
(a) Troop, The Colours (*Leo Stanley*)  
(b) Two-Step, Valencia (*Padilla*)  
C1269 { (a) The day Thou gavest, Lord, is  
ended (*With Choir*)  
(b) The last post  
(c) God save the King  
March—"Les Clarions Anglais"  
(*Parkes*)  
MASSED PIPE BANDS (Under  
Sergt.-Drummer W. Ritchie,  
V.C., 1st Batt. Seaforth High-  
landers)  
C1270 { (a) March, The Back of Binnachie  
(b) Strathspey, Miss Drummond of  
Perth  
(c) Reel, Reel o'Tulloch  
(d) March, The road to the isles  
C1371 { Carmen (*Bizet*)—Selection  
Parts 1 and 2  
C1372 { Huguenots (*Meyerbeer*)—La Benedic-  
tion des Poignards. Parts 1 & 2  
C1373 { Faust (*Gounod*)—Ballet music  
Parts 1 and 2  
C1552 { Tattoo Impressions, 1928  
Parts 1 and 2

### MASSED PIPE BANDS OF THE ALDERSHOT COMMAND

- March—The 79th's farewell to  
Gibraltar  
C1374 { Strathspey—The De'il in the kitchen  
Reel—The de'il among the tailors  
March—The wee man at the loom  
March—Hot punch  
Slow March—My home

### PRYOR'S BAND, ARTHUR (Conducted by A. Pryor)

- B2327 { Officer of the Day—March (*Hall*)  
King Cotton—March (*Sousa*)  
The Warbler's Serenade. Bird In-  
terpretations by M. McKee and  
Billy Murray  
EA26 { The whistler and his dog. Whistling  
by M. McKee and Billy Murray  
EA69 { Lights Out—March  
National Emblem—March  
Philadelphia (All the time)—March  
EA124 { Sesqui-Centennial Exposition—  
March. *Sousa's Band*

There are some splendid Records in the Historical Section, which should not be overlooked by the music lover.



## ROYAL AIR FORCE BAND H.M. (Conducted by Flight-Lt. J. Amers)

- B2204 { Washington Grays—March  
Blaze away—March  
B2239 { Wien bleibt Wien (*Schrammel*)  
Father of victory—March (*Ganne*)  
B2316 { Faithful and bold  
Happy warrior—March  
C1230 { Reminiscences of Scotland. In 2  
Parts  
C1244 { Gondolier and nightingale (*Langey*)  
In a Chinese temple garden  
Troop les Huguenots (*Dan Godfrey*)  
C1256 { "The Contemptibles"—March  
(*Stanley*)

## SOUSA'S BAND

- B4582 { (1) London bridge (*English*)  
Here we go round the mulberry  
bush (*Hofer*)  
Round and round the village (*Hofer*)  
EA43 { Under the Double Eagle  
High School Cadets  
EA87 { Stars and stripes forever—March  
The fairest of the fair—March  
EA96 { Washington post—March (*Sousa*)  
El capitan—March (*Sousa*)  
Sesqui-Centennial Exposition—  
March  
EA124 { Philadelphia (All the time)—March  
A. Pryor's Band  
Pride of the Wolverines—March  
EA424 { (*Sousa*)  
Dress parade—March. *International*  
Band  
EA591 { Gridiron Club—March (*Sousa*)  
The national game—March (*Sousa*)  
EA603 { Golden jubilee—March (*Sousa*)  
Riders of the flag—March (*Sousa*)

## VICTOR MILITARY BAND

## English Folk Dances (arranged by Cecil Sharpe)

- (1) Ruffy tufty ; (2) Parson's fare-  
well (from "Country Dance  
Tunes," Set 7)  
B1189 { (1) If all the world were paper (from  
"Country Dance Tunes," Set 5);  
(2) Mage on a cree (from "Country  
Dance Tunes," Set 3)  
Gathering peascods (from "Country  
Dance Tunes," Set 3)  
B1190 { Sellenger's round (from "Country  
Dance Tunes," Set 7)  
Kirkby Malzeard sword dance (The  
girl I left behind me) (from  
"Sword Dances of Northern Eng-  
land," Book 1)  
B1191 { Flamborough sword Dance (Three  
jolly sheepskins) (from "Sword  
Dances of Northern England,"  
Book 2)  
Goddesses (from "Country Dance  
Tunes," Set 4)  
B1194 { Hunsdon House (from "Country  
Dance Tunes," Set 5)

- (a) Confess ; (b) Lady in the dark  
(from "Country Dance Tunes,"  
Set 5) (*Sharp*)  
B4571 { (a) Hey boys! up we go ; (b) The  
merry conceit (from "Country  
Dance Tunes," Sets 3 and 4  
(*Sharp*)  
Chelsea Reach (from "Country  
Dance Tunes")  
B4572 { Hunsdon House (from "Country  
Dance Tunes") (*Sharp*)  
Cracoviac (*Polish*)  
B4578 { Weaving dance (Swedish) *Bur-*  
*chenal-Crampton*)  
Rhythm medley No. 1—Educational  
B4579 { Rhythm medley No. 2—Educational  
Carrousal—Educational  
B4580 { Morris dance—Educational  
Cotlands Quadrille—Educational  
B4581 { Shepherd's hey (*Grainger*)  
London Bridge (Here we go round)  
B4582 { Round and round the village (*Hofer*)

## TALKING

## AINLEY, HENRY

See Historical Section.

## ASQUITH, RT. HON. H. H.

See Historical Section.

## BARRYMORE, JOHN

Hamlet—Soliloquy (Act II., Scene 2)  
DB1177 { Henry VI.—Gloucester's soliloquy  
(Act III., Scene 2)

## BECK, THE HON. JAMES M.

See Historical Section.

## BERNHARDT, SARAH (1845-1922), Actress

See Historical Section.

BOURNE, HIS EMINENCE CARDINAL  
(Archbishop of Westminster)

See Historical Section.

## CHURCHILL, RT. HON. WINSTON, M.P.

See Historical Section.

## COOGAN, JACKIE

B2893 Presenting His Dad. Parts 1 and 2

## FLEMING, REV. CANON (1830-1908), Orator

See Historical Section.

GALWAY, RIGHT HON. VISCOUNT,  
M.F.H.

See Historical Section.

## GRENFELL, DR. C. M. G.

See Historical Section.

HARDING, WARREN G. (1865-1923) (Presi-  
dent of the U.S.A. 1920-1923)

See Historical Section.

H.M. KING GEORGE V. AND QUEEN  
MARY

RE284 { Empire Day Message—To the Girls  
and Boys of the British Empire  
God Save the King ; Home, Sweet  
Home. *Coldstream Guards Band*

Operatic Records are also listed in special section under their particular opera.  
For best results use only "His Master's Voice" Needles.

#### H.R.H. THE PRINCE OF WALES

RD887 { Sportsmanship  
God bless the Prince of Wales.  
(Spec.) { Coldstream Guards Band

RB2628 { Speech on Armistice Day, 1927.  
In two parts. (Recorded at Royal  
Albert Hall)

JELlicoe, EARL, Admiral of the Fleet,  
G.C.B., O.M., G.C.V.O.

C1602 { Address at Remembrance Festival,  
November 11, 1928  
(a) Funeral March (*Chopin*)  
(b) Prayer by the Bishop of London

#### JONES, A. WALLACE

Physical Culture Exercises—  
B2305 { Keep Fit—Introduction and Exercises  
1 to 4  
B2306 { Keep Fit—Exercises 5 to 8  
Keep Fit—Exercises 9 to 12

#### KING GEORGE V.

See H.M. King George V.

#### KINGS, WILL, Monologues

See also Page 115.

EB38 { The pigtail of Li Fang Fu  
The shooting of Dan McGrew  
EA508 { Not understood  
The coward  
EA509 { Devil-may-care (*Taylor-Clark*)  
Jim Bludso (*Marco*)

#### KLAUSEN, HENRIK, Actor

See Historical Section.

#### LEE, LORD (formerly Hon. A. Lee, M.P.)

See Historical Section.

#### Linguistic Records

DANIEL JONES, M.A., Reader in Phonetics  
at the University of London

\*B804 Linguistic Records Nos. 1 and 2

#### LLOYD GEORGE, RT. HON. D., M.P.

See Historical Section.

#### LONG, VISCOUNT (formerly Rt. Hon. Walter Long, M.P.)

See Historical Section.

#### MASSEY, THE RT. HON. W. F. (Premier of New Zealand)

D841 { An address on "The British Empire"  
God defend New Zealand. *P. Dawson*

#### MAUDE, CYRIL, Actor

See Historical Section.

#### MEATH, EARL OF

See Historical Section.

#### MOISSI, ALEXANDER, Actor

See Historical Section.

#### MUSSOLINI, HIS EXCELLENCY BENITO, Premier of Italy

S4800 { A message to the people of North  
America and to the Italians in  
America 12-in. double-sided 8/-

#### NEILSON, JULIA, Actress

See Historical Section.

#### PANKHURST, CHRISTABEL

See Historical Section.

#### PEARY, COMMANDER R. E.

See Historical Section.

#### PRETYMAN, CAPTAIN E. G.

See Historical Section.

#### ROBERTS, F.M. LORD, V.C., K.G. (1832- 1914)

See Historical Section.

#### ROBERTS, RT. HON. G. H.

See Historical Section.

#### ROOSEVELT, THEODORE (1858-1919)

(President of the U.S.A. (1904-1909)  
See Historical Section.

#### SHACKLETON, SIR ERNEST (1874-1922)

See Historical Section.

#### TAFT, WILLIAM H. (President of U.S.A., 1909-1913)

See Historical Section.

#### TERRY, FRED., Actor

See Historical Section.

#### TOLSTOI, COUNT LEO (1828-1910), Author

See Historical Section.

#### TREE, SIR H. BEERBOHM (1853-1917)

Actor  
See Historical Section.

#### TRELOAR, SIR WILLIAM, BART. (1843- 1922)

See Historical Section.

#### VENIZELOS, HIS EXCELLENCY M. (Ex- Premier of Greece)

See Historical Section.

#### WAKEFIELD, SIR CHARLES

See Historical Section.

#### WEDGEWOOD, RT. HON. J. C.,

See Historical Section.

#### WILLIAMS, BRANSBY

C499 { Scrooge—Before the Dream  
Scrooge—The Dream ("Christmas  
Carol") (*Dickens*) (80)



## WILLIAMS, BRANSBY—Continued

- C500 { Scrooge—The Awakening ("Christmas Carol") (*Dickens*) (80)  
Tale of two Cities—Sidney Carton's Farewell  
C501 { Devil-may-care (82)  
Micawber and Uriah Heep ("David Copperfield") (*Dickens*)

WILSON, WOODROW (1856-1924) (President of the U.S.A., 1913-1920)  
See Historical Section.

## NURSERY RECORDS

## SERIES 1.

- AS17 { Nursery Tunes—Part 1—Containing: Boys and girls come out to play; Little Bo-peep; All round the maypole; I saw three ships come sailing by; Old man of Tobago  
Part 2—Containing: Ding dong dell; Dame, get up and bake your pies; Oranges and lemons; There was a little man; Sing a song of sixpence  
*Little Mayfair Orchestra*  
AS15 { Nursery Rhymes—Part 3—Containing: Baa, baa, black sheep; Oranges and lemons; Humpty, Dumpty; Mrs. Bond  
Part 4—Containing: Robinson Crusoe; A frog he would a-wooing go; Twinkle, twinkle, little star; Three blind mice; I saw three ships come sailing by  
*Uncle George's Party*  
AS2 { The house that Jack built. Parts 1 and 2  
*Uncle Charlie*  
AS6 { Toyland. Parts 1 and 2  
*Uncle Charlie*  
AS8 { The three bears  
*Uncle Harry*  
AS12 { Jack and the beanstalk  
The babes in the wood. Parts 1 and 2  
*Uncle Harry*

## SERIES 2.

- AS18 { Nursery Tunes—Part 3—Containing: Cock Robin; Jenny Wren; Baby Bunting; Jack and Jill  
Part 4—Containing: Goosey, goosey gander; Dickory, dickory dock; What are little boys made of? The frog and the mouse  
*Little Mayfair Orchestra*  
AS4 { The jazzing nigger  
Ten little nigger boys  
*Uncle Charlie*  
Uncle Charlie's Nursery Rhymes—Part 1—Containing: Little Bo-peep; Humpty Dumpty; Jack and Jill; A farmer went trotting  
AS5 { Part 2—Containing: Three blind mice; Sing a song of sixpence; Simple Simon; As I was going to London Town  
*Uncle Charlie*  
AS10 { Aladdin. Parts 1 and 2  
*Uncle Harry*  
AS14 { Tom Thumb  
The sleeping beauty  
*Uncle Harry*

- AS16 { Hansel and Gretel  
Jack and the giant killer  
*Uncle Harry*

## SERIES 3.

- Nursery Rhymes—Part 1—Containing: Ding dong dell; Dame, get up and bake your pies; Hot cross buns; Little Boy Blue; What are little boys made of?; What are little girls made of?  
Part 2—Containing: Old King Cole; Curly locks; Goosey, goosey, gander; Girls and boys come out to play  
*Uncle Peter's Party*  
AS3 { Laughing Ginger Brown  
The farm yard  
*Uncle Charlie*  
AS7 { Uncle Charlie's Nursery Mixture.  
Parts 1 and 2  
*Uncle Charlie*  
AS9 { Cinderella. Parts 1 and 2  
*Uncle Harry*  
AS11 { Little Red Riding Hood. Parts 1 and 2  
*Uncle Harry*  
AS13 { Dick Whittington and his cat  
Beauty and the beast  
*Uncle Harry*

## SERIES 4.

- Nursery Tunes—Part 5—Containing: Robinson Crusoe; A frog he would a-wooing go; Twinkle, twinkle, little star; Three blind mice  
Part 6—Containing: Baa, baa, black sheep; Old King Cole; Humpty, Dumpty; Mrs. Bond  
*Little Mayfair Orchestra*  
AS19 { Nursery Rhymes—Part 5—Containing: Jenny Wren; Sing a song of sixpence; Baby Bunting; Jack and Jill  
Part 6—Containing: London Bridge is broken down; There was an old man who lived in a wood; Polly put the kettle on; When the snow is on the ground  
*Uncle George's Party*  
AS21 { A trip to Moonland. Parts 1 and 2  
*Uncle Charlie*  
AS22 { Fairies in the firelight  
Fairy Tinker  
*Uncle Walter*  
AS23 { The storks. Parts 1 and 2  
*Uncle George*  
AS24 { The balloon fairy  
Tom, Tom, the piper's son  
*Uncle Charlie*

## SERIES 5.

- Nursery Tunes—Part 7—Containing: London bridge is broken down; Hey diddle, diddle; Lion and the unicorn; There was a man of Thessaly  
AS25 { Part 8—Containing: Little Tommy Tucker; There was a lady loved a swine; Little cock sparrow; Tom, Tom, the piper's son; "A" was an archer; Three mice went a hole to spin  
*Little Mayfair Orch.*

Operatic Records are also listed in special section under their particular opera.  
For best results use only "His Master's Voice" Needles.

# Nursery

## "HIS MASTER'S VOICE" RECORDS

### SERIES 5—Continued.

- AS26 { Bunny Cotton Villa jazz band  
Parts 1 and 2 Uncle Charlie  
Teddy (Phillips)
- AS27 { Dream Daddy (Herscher and Keefer)  
Uncle Walter
- AS28 { Rumpelstiltskin. Parts 1 and 2  
Uncle George
- AS29 { (a) The lost shoe, (b) The horseman,  
(c) The huntsman ("Peacock  
Pie") (W. De La Mare)
- AS30 { (a) The bandog, (b) Miss "T," (c)  
The cupboard ("Peacock Pie")  
(W. De La Mare) Uncle George
- AS30 { Old Mother Hubbard  
Laughing Uncle Charlie  
Uncle Charlie

### SERIES 6.

- Nursery Tunes—Part 9—Containing:  
Mary, Mary, quite contrary; Pat-  
a-cake; A crow he sat upon an  
oak; Where are you going to, my  
pretty maid?
- AS31 { Part 10—Containing: There was an  
old woman tossed up in a blanket;  
There was an old man who lived in  
a wood; When the snow is on the  
ground; Polly, put the kettle on  
Little Mayfair Orchestra
- Nursery Rhymes—Part 7—Contain-  
ing: A crow he sat upon an oak;  
Little cock sparrow; Mary, Mary,  
quite contrary; Hey, diddle, did-  
dle; There was a man of  
Thessaly
- AS32 { Part 8—Containing: There was a  
lady loved a swine; Tom, Tom,  
the piper's son; "A" was an  
archer Uncle George's Party
- AS33 { The land of broken toys. Parts 1  
and 2
- AS34 { Jim (Cautionary Tales for Children)  
(H. Belloc)
- AS35 { Matilda Uncle George
- AS35 { Bunny Cotton Tail's visit to Wemb-  
ley. Parts 1 and 2 Uncle Charlie
- AS36 { The three little pigs. Parts 1 and 2  
Uncle George

### SERIES 7.

- AS37 { The cuckoo clock. Parts 1 and 2  
Uncle Charlie
- AS38 { Miss Priscilla Prim  
At the Blue Moon fair Uncle Charlie
- AS39 { Bubble Land  
Bubble Town frolics Uncle Charlie
- AS40 { The Pixie fiddler  
Stars and moonbeams Auntie Agnes
- AS41 { General Jack. Part 1  
Uncle Charlie and Auntie Agnes
- AS42 { General Jack. Part 2 Uncle Charlie
- AS42 { The Brown family  
Jack in the box Uncle Charlie

### PENROSE, CHARLES (With Orchestral Accompaniment)

- B2367 { The laughing jazz band (B. Grey)  
Popular jocular Dr. Brown (B. Grey)

### C. PENROSE, B. GREY, P. SWINSTEAD, B. GLENNIE, D. MATHER

#### The Fairy Adventures of Molly and Jack with Gallop-in' Gus (B. Grey)

- B2630 { The fairy letter box  
Rupert the ridiculous rabbit
- B2631 { Gallop-in' Gus  
The King who could not laugh
- B2632 { Attacked by pirates  
Was it just moonshine

### PLAYWAYS (Educational)

#### Planned by Mrs. J. Murray MacBain

A set of five 10-inch double-sided "His Master's Voice" Plum Label Records for children. The music is specially selected for ear-training, beating-time and other rhythmic activities. A booklet by Mrs. MacBain gives a full description of how to use the records. Price, 1/-.

### SMALL ORCHESTRA

- A Little March Past (Arr. Alec Rowley)
- B2805 { Part 1.—Introducing: "The minstrel boy," "Men of Harlech," "Mine eyes have seen"
- Part 2.—Introducing: "John Peel," "When Johnny comes marching home," "British Grenadiers"
- Music for Rhythmic Exercises (Arr. Alec Rowley)
- B2806 { Part 1.—Dance Steps—Introducing: "Yankee Doodle," "On the bridge of Avignon," "Hunting the hare"
- Part 2.—Stepping, Beating Time and Ball Movements—Introducing: "Once I loved a maiden fair," "Lass of Richmond Hill," "Polly Oliver," "Valse Coppelias" (Delibes)
- Music for Simple Dances (Arr. Alec Rowley)
- B2807 { Part 1.—(a) Circle Dance; (b) Little Peasant Dance
- Part 2.—(a) Step-stately (Beethoven); (b) The Wild Horseman (Schumann)

### MASTER NORMAN WARE, Boy Soprano (With Pianoforte Accompaniment)

- B2808 { Voice Exercises  
Parts 1 and 2
- Ear Training
- B2809 { Part 1.—Lullaby (Schubert)—(a) Voice and Piano; (b) Violin and Piano
- Part 2.—Lullaby (Schubert)—(a) 'Cello and Piano; (b) String Quartet

### UNCLE GEORGE'S PARTY

- B2866 { Nursery Rhymes  
Parts 1 and 2

LABELS—B and EA (10-inch Plum)  
C (12-inch Plum)

E (12-inch Black)  
D and ED (12-inch Black)



# MISCELLANEOUS.

## BIRD RECORDS

- B392 { Bird Record by Captive Blackbird  
Bird Record by Captive Thrush  
Nightingales (Actual Bird Record)  
B2469 { Dawn in an old world garden  
English songbirds' awakening  
Nightingales with Beatrice Harrison playing "Londonderry Air"  
B2470 { Nightingales with Beatrice Harrison playing "Chant Hindou"  
(Actual recording in open air in England)  
Nightingales with B. Harrison  
B2853 { "Songs my mother taught me"  
Nightingales and Church Bells—"A summer night idyl"

## INSTRUMENTS OF THE ORCHESTRA

- C1311 { String Instruments  
Wood-wind Instruments  
C1312 { Brass Instruments  
Percussion

## KELLOG, CHARLES, AND VICTOR ORCHESTRA (Whistling) ("The Nature Singer")

- EA107 { Narcissus (Nevin)  
Serenade (Moszkowski)

## LOUGHBOROUGH CARILLON

- W. E. Jordan (Borough Carillonneur)  
B2683 { Fantasia on popular songs. In two parts  
B2687 { Country dance in G minor (Newton)  
Spring song (Mendelssohn)

## PHYSICAL CULTURE EXERCISES

By A. WALLACE JONES

(With Orchestral Accompaniment)  
In Album with Instruction Charts, 12/6.

- B2305 { Keep Fit—Introduction and Exercise  
1 to 4  
B2306 { Keep Fit—Exercises 5 to 8  
Keep Fit—Exercises 9 to 12

## PRYOR'S, ARTHUR, BAND

- EA26 { The Warbler's Serenade. Bird Interpretations by M. McKee and Billy Murray  
The whistler and his dog. Whistling by M. McKee and Billy Murray

## ST. MARGARET'S CHIMES, WEST-MINSTER

- B2398 { St. Margaret's Chimes, Westminster, and "O God our help in ages past." Played by Stanley Roper (Organ)  
Impressions of London (Westminster)—Actual recording of Big Ben and traffic noises—St. Margaret's Chimes and "The Old 100th." Played by Stanley Roper (Organ)

## WHISTLING

CAPPER, CHARLES, Whistling

- B153 { Il Bacio (Arditi)  
Piccolo, Piccolo, Tsin, Tsin, Tsin (Oscar Straus)

## WIRELESS RECORDS.

Marconi Official Training Signals.  
Prepared by the Wireless Press Ltd., London.

These records have been prepared for the purpose of affording instruction in the reception of sound signals used in Wireless Telegraphy, and will be found invaluable for home students.

## COURSE 1.

- B625 { International Morse Code Signals  
Practice in Difficult Letters, etc.  
B626 { Press (Slow)  
Press (Medium)  
B627 { Message (Slow)  
Assorted Messages (Medium)  
B628 { Commercial Messages (Medium)  
Code and Cypher  
B629 { Assorted Messages (Fast)  
Foreign Messages (Fast)  
B630 { Press and Press Jamming  
Messages and Press Jamming

# HUMOROUS.

## AUSTIN GENE, Comedian

- EA127 { For my sweetheart  
Billy boy. Frank Crumit  
EA142 { To-night you belong to me  
Here I am  
EA207 { One sweet letter from you  
Yesterday (with Violin, Cello & Piano)  
EA261 { Are you happy?  
The sweetheart of Sigma Ch  
EA262 { Are you thinking of me to-night?  
My blue heaven  
EA275 { There's a cradle in Carolina  
What do I care what somebody said  
EA341 { Girl of my dreams  
Ramona  
EA350 { So tired  
To-morrow  
EA360 { In my bouquet of memories  
Without you, sweetheart  
EA394 { I can't do without you  
Just like a melody out of the sky  
EA413 { Memories of France  
Old pals are the best after all  
EA427 { Then came the dawn  
If you don't love me. J. Marvin  
EA451 { I got a woman crazy for me  
Sonny Boy  
EA470 { I can't give you anything but love  
I wonder if you miss me to-night  
EA482 { The voice of the southland  
Heartbroken and lonely. J. Marvin  
EA512 { The song I love  
Weary river

The library edition of "Opera at Home" is indispensable to lovers of opera Price, 7/6  
If in doubt concerning operatic airs, consult the Opera Section of this Catalogue

# Humorous

## Au

"HIS MASTER'S VOICE" RECORDS

AUSTIN, GENE—Continued

- EA527 { Wedding bells  
A precious little thing called love  
J. Marvin—E. Smalle
- EA547 { Dream mother  
Garden in the rain
- EA550 { Lonesome road  
Paradise Isle. Morton Downey
- EA590 { Little pal  
Why can't you?
- EA593 { I've got a feeling I'm falling  
Maybe! Who knows?
- EA645 { Please come back to me  
Singin' in the rain Johnny Marvin
- B2345 { Behind the clouds  
Bye, bye, blackbird

BADDELEY, ANGELA, and L. DU GARDE  
PEACH

- B2813 { Motoring without tears  
Parts 1 and 2

BEDDIE, AUGUSTUS, Recitation

- \*B2201 { Guddlin' (Maclaren)  
Address to a Haggis (Burns)
- \*B2219 { Me an' Andra (Couston)  
Dreamland toon (Craig)

BRICE, FANNY (Comedienne)

- EA485 { I'd rather be blue  
If you want the rainbow
- EA511 { My man (Mon homme)  
The song of the sewing machine
- EA624 { Mrs. Cohen at the beach  
Parts 1 and 2

CALIFORNIAN HUMMING BIRDS (Male  
Trio)

- EA356 { I just roll along  
She's a great, great girl

CANTOR, EDDIE (Comedian)

- EA538 { Makin' Whoopee  
I'm bringing a red, red rose
- EA576 { Hello, sunshine  
If I give up the saxophone

CARLISLE, ELSIE (Comedienne)

- B2489 { Baby ("Castles in the Air")  
Since I found you
- EA463 { It goes like this  
Ten little miles from town

CHEVALIER, ALBERT (the late), Comedian

- \*D373 { Fallen star  
My old Dutch (8r)

CHEVALIER, MAURICE

- EA542 { Wait till you see "Ma Cherie"  
Louise
- EA560 { It's a habit of mine  
On the top of the world alone

- EA639 { Les Ananas ("Innocents of Paris")  
Valentine ("Innocents of Paris")

CLARE, TOM, at the Piano

- C1471 { Cohen on the telephone  
Cohen rings up his tailor

CRUMIT FRANK

- EA88 { Get away, old man, get away  
Pretty little dear
- EA127 { Billy boy  
For my sweetheart. Gene Austin
- EA226 { Grandfather's clock  
O dem golden slippers. V. Dalhart—  
C. Robison

- EA227 { Abdul, Abulbul Amir  
Frankie and Johnnie

- EA229 { The girl friend  
The blue room ("Girl Friend"). The  
Revellers

- EA255 { Bye, bye, pretty baby  
Mountain greenery ("Girl Friend")
- EA278 { Da, da, da, my darling  
Together we two. V de Leath—Ed.  
Smalle

- EA294 { Wake, Nicodemus  
Sing on, brother. V. Dalhart—C.  
Robison—A. Hood

- EA298 { I miss you, 'Lize  
That old wooden rocker
- EA323 { Bohunkus  
Kingdom coming

- EA366 { Down in the de cane break  
Song of the prune
- EA387 { No news ("What killed the dog")  
The three trees

- EA453 { A gay Caballero  
Is there anything wrong in that  
H. Kane

- EA454 { The Bride's Lament  
Jack is every inch a sailor
- EA524 { The king of Borneo  
The road to Vicksburg

- EA586 { A high silk hat and a walking cane  
Mountains ain't no place for bad  
men

DALHART, VERNON—ROBISON,  
CARSON

- EA226 { O dem golden slippers  
Grandfather's clock. Fr. Crumit

- EA286 { Hear dem bells  
Miss Annabelle Lee. Whiteman's  
Rhythm Boys

- EA295 { Far away in Hawaii  
My blue mountain home  
The little green valley
- EA382 { Climbin' up de golden stairs  
Dalhart—Robison—Hood

DALHART, VERNON—ROBISON, C.—  
HOOD, A.

- EA294 { Sing on, brother, sing on  
Wake, Nicodemus. F. Crumit
- EA309 { Oh! Susanna  
When the sun goes down again  
V. Dalhart—C. Robison

DE LEATH, VAUGHN—ED. SMALLE

- EA278 { Together we two  
Da, da, da, my darling. F. Crumit

ENDOR, CHICK (Comedian)

- EA496 { When the world is at rest  
Ev'rybody loves you. A. Stanley—  
J. Marvin

- EA577 { Building a nest for Mary  
What a day

- EA613 { Good little, bad little you  
Oh! baby, what a night. B. Murray—  
W. Scanlon

FIELDS, GRACIE (Comedian)

- EA479 { In the woodshed she said she would  
Why does the hyena laugh?

For Prices of Records, see page ii.



## "GREATEST ARTISTS—FINEST RECORDING\*"

## FIELDS, GRACIE—Continued.

- EA563 { EE, by gum  
I lift up my finger and say "Tweet,  
tweet"  
B2739 { So tired  
We're living at the cloisters  
EA630 { Cute little flat. *With A. Pitt*  
Ann Penn interviews. *Ann Penn*

## FRIEND, CLIFF (Comedian)

- EA419 { Datty ditties  
Parts 1 and 2

HAPPINESS BOYS, THE (Comedians)  
(Ernest Hare and Billy Jones)

- EA50 { What! No women  
The village blacksmith owns the  
village now  
EA118 { She knows her onions  
It won't be long now  
EA164 { That's my hap-hap-happiness  
Cock-a-doodle, I'm off my noodle  
EA264 { Pastafazoola  
Since Henry Ford apologised to me  
EA308 { Henry's made a lady out of Lizz'e  
It's in the bag  
He ain't never been to college  
EA351 { She's the sweetheart of six other  
guys  
EA409 { Giggling Gertie  
Must you wear a moustache?  
EA423 { Sing, sister, sing  
Old man sunshine. *Johnny Marvin*  
EA522 { Etiquette blues  
Where did you get that name  
There ain't no flies on aunt  
B2276 { (Vander Decken)  
Bam, Bam, Bammy Shore (*Hen-*  
derson). *The Revellers*  
EB34 { Twisting the Dials 2 parts

## HASTINGS, ERNEST, Humorist

- B2481 { The roast beef of old England  
There's nothing over sixpence in  
the store  
C1095 { Gerrard 64  
My word you do look queer

## HENRY, JOHN, Humorist

- B2120 { Curtain Lecture (*Henry*)  
Joe Murgatroyd says  
B2155 { My wireless set. In 2 parts  
B2384 { "Blossom's" film scenario (*Henry-*  
Reeve). Parts 1 and 2  
B2393 { The stocking (*Henry-Reeve*)  
Parts 1 and 2  
B2485 { Story of Lady Godiva  
Parts 1 and 2  
B2835 { Going the pace that kills  
Parts 1 and 2  
B2930 { Joe Murgatroyd's letter  
Parts 1 and 2  
B3085 { Over the garden wall  
Parts 1 and 2

## HENRY, LEONARD (Comedian)

- B2883 { Sh'shiverrin'  
Why is the bacon so tough?  
B2916 { The tale of the talkies  
General Post

- B3013 { Pokee-okee-oh  
What did the village blacksmith say

## JANS HARRY—WHALEN, HAROLD

- EA272 { Just a couple o' good guys  
Well! Well! Well!  
EA355 { Well, the Irish and the Germans got  
together  
Let's give three cheers. *J. Miller-*  
*C. Farrell*

## KANE, HELEN, Comedienne

- EA442 { Get out and get under the moon  
That's my weakness now  
EA453 { Is there anything wrong in that?  
A gay caballero. *F. Crumit*  
EA486 { Don't be like that  
Me and the man in the moon  
EA617 { He's so unusual ("Sweeties")  
I'd do anything for you  
B3050 { Do something  
That's why I'm happy

## KELLY, WALTER, Comedian

- B4566 { Virginian Judge, 2nd session. 2 parts  
B4568 { Darky Stories  
Irish Stories

## KING, CHARLES

- EA544 { Broadway melody  
Love boat  
EA552 { You were meant for me  
The wedding of the painted doll

## KINGS, WILL

- See also Page 110.  
C1340 { Bertram at the Rotary dinner  
The Hon Bertram addresses the  
tenants

## LAUDER, SIR HARRY, Baritone

- E168 { Good-bye till we meet again  
Queen among the heather  
E169 { Hey, Donal'  
Wee Jean Macgregor  
\*E170 { I wish I had someone to love me  
Trixie from Dixie  
Back, back to where the heather  
D390 { grows  
Wee hoose 'mong the heather  
\*D391 { Bonnie Lizzy Lindsay  
I think I'll get wed in the summer  
\*D392 { Every lassie loves a laddie  
Breakfast in bed  
I've got something in the bottle for  
D396 { the morning  
Mr. John Mackay  
D401 { Somebody's waiting for me  
Ta-ta my bonnie Maggie dar'ing  
D403 { Message boy, The  
That's the reason noo' I wear a kilt  
\*D407 { We all go home the same way  
We parted on the shore  
D409 { When I get back to bonnie Scotland  
When I was twenty-one  
D535 { Sunshine of a bonnie lassie's smile  
O-hi-O  
\*D544 { O'er the hills to Ardentenny  
I wish you were here again

There are some splendid Records in the Historical Section,  
which should not be overlooked by the music lover.

LAUDER, SIR HARRY—Cont.

- \*D642 { Bella, the belle o' Dunoon  
Saturday night  
D647 { Hame o' mine  
It's a fine thing to sing  
D1043 { I like my old home town  
I'm boss of the hoose  
I'm looking for a bonnie lass to  
D1064 { love me  
Love makes the world a merry-go-  
round  
D1078 { Soosie McLean (Lauder)  
When I meet Mackay (Lauder)  
Keep right on to the end of the road  
D1085 { (Lauder)  
The road to the isles (arr. Fraser)  
It's nicer to be in bed (Lauder)  
D1100 { I've loved her ever since she was a  
baby (Lauder)  
D1106 { Stop your tickling, Jock (Lauder)  
Lass of Killiecrankie (Lauder)  
The waggle o' the kilt (Lauder)  
D1112 { The wedding of Sandy McNab  
(Lauder)  
D1134 { A wee Deoch an' Doris (Lauder)  
Bonnie Maggie Tamson (Lauder)  
D1197 { I love a lassie (Lauder)  
Doughie the baker (Lauder)  
D1229 { Bonnie Mary of Argyle  
Tobermory (Lauder)  
D1277 { Nanny  
Roaming in the gloaming  
D1434 { Just got off the chain (Lauder)  
The pirate (Lauder)  
D1493 { Oh, how I weary dearie for you,  
That's the reason noo I wear a kilt  
D1623 { Portobello lass (Lauder)  
Wee hoose 'mang the heather

LAWLEY, COOPER, Tenor

- EA380 { Laugh, clown, laugh  
What do you say? J. Miller—C. Farrell

LAWRENCE, GERTRUDE, Comedienne

- EA257 { Do, do, do  
Someone to watch over me

LE MAIRE, GEORGE—VAN, REX

See under Van—Le Maire.

LENO, DAN (1861-1904), Comedian

See Historical Section.

LESTER, ALFRED (assisted by Miss BUENA BENT)

- C497 { Scene-shifter's lament, The  
Village fire brigade

LONG, NORMAN

- \*B2257 { Homes (Weston and Lee)  
The drage way (C. Rose)  
B2296 { Toasts (Rose)  
Down in our village in Zummerzet  
The good little boy and the bad  
B2454 { little boy (Weston—Lee)  
Under the Bazunka tree (Lee)  
B2580 { Is it British? (Weston)  
I think of you (Weston)

MARVIN, JOHNNY

- EA189 { There's something nice about  
everyone  
Me and my shadow. Jack Smith  
EA251 { It all belongs to me  
Highways are happy ways. H. Yates  
—C. Lawley  
Give me a night in June..  
EA263 { After I've called you sweetheart  
J. Marvin—E. Smalle  
Keep sweeping the cobwebs off the  
EA321 { moon  
Is she my girl friend?  
EA324 { From midnight till dawn  
Bungalow of dreams. Crescent Trio  
EA339 { The old-fashioned locket  
Mary Ann. J. Marvin—Ed. Smalle  
EA361 { Angel  
Sweetheart o' mine  
EA369 { I still love you  
My pet  
EA370 { Golden gate  
Think of me thinking of you  
EA427 { If you don't love me  
Then came the dawn. Gene Austin  
Oh! You have no idea  
EA428 { I'm tired of making believe  
Harold Yates  
Happy days and lonely nights  
EA465 { There's a rainbow round my  
shoulder  
Sweethearts on parade (With Ukelele  
EA477 { Accompaniment)  
Where the shy little violets grow  
(With Guitar Accompaniment)  
Heartbroken and lonely  
EA482 { The voice of the southland. Gene  
Austin  
You wanted someone to play with  
EA500 { I'll get by as long as I have you.  
Aileen Stanley  
All by yourself in the moonlight  
EA506 { Sweetheart of all my dreams (I  
love you)  
Down among the sugar cane  
EA564 { She's a new kind of old-fashioned  
girl: Jack Smith  
EA573 { Some sweet day  
Blue Hawaii. J. Miller—C. Farrell  
EA589 { I'm in seventh heaven  
Used to you  
EA595 { Finding the long way home  
Pals forever. The Melody Three  
EA607 { Baby! O where can you be?  
I'd fall in love with me  
Same old moon  
EA626 { My song of the Nile. The Melody  
Three  
EA637 { I'm painting the clouds  
Tip-toe thru' the tulips  
Singin' in the Rain  
EA645 { Please come back to me (Gene  
Austin)  
B3129 { Orange Blossom Time  
Your Mother and Mine



## "GREATEST ARTISTS—FINEST RECORDING\*"

- MARVIN, J., and ED. SMALLE**  
 EA150 { Blue skies (*Berlin*)  
 In a little Spanish town (*Young-Wayne*). *The Revellers*  
 EA307 { Rain  
 After my laughter came tears  
 The sun is at my window  
 EA520 { I'll always be in love with you. *M. Downey*  
 EA527 { A precious little thing called love  
 Wedding bells. *G. Austin*
- MARVIN, J., and A. STANLEY**  
 See under Stanley-Marvin.
- MAUGHAN, DORA, and WALTER FEHL**  
 (Duets)  
 B3000 { Eggs, toast and coffee  
 Just what I thought  
 B3011 { If I didn't know your husband  
 A woman who knows
- MELODY THREE, THE**  
 EA595 { Pals forever  
 Finding the long way home. *Marvin*  
 EA626 { My song of the Nile  
 Same old moon. *J. Marvin*
- MILLER, JIM, and FARRELL, CHAS.**  
 EA249 { It was only a sun shower  
 What do we do on a dew-dew-dewy day?  
 EA289 { Joy bells  
 Stay out of the south  
 Let's give three cheers  
 EA355 { Well, the Irish and the Germans  
*H. Jans-H. Whalen*  
 EA380 { What do you say?  
 Laugh, clown, laugh! *C. Lawley*  
 EA573 { Blue Hawaii  
 Some sweet day. *J. Marvin*  
 Lovable and sweet  
 EA618 { Where the sweet forget-me-nots  
 remember
- MORGAN, HELEN, Comedienne**  
 B2735 { Can't help lovin' dat man ("Show Boat")  
 Ol' man river ("Show Boat"). *The Revellers*  
 EA551 { My Bill  
 Redskin. *Helen Clark*
- MURRAY, BILLY—G. RICE**  
 EA92 { D'ye love me? (From "Sunny")  
 A cup of coffee, a sandwich and you  
*F. Baur—H. Clark*
- MURRAY, BILLY—MONROE SILVER**  
 EA85 { I ate the Boloney  
 Any ice to-day, lady? *Aileen Stanley—B. Murray*
- MURRAY—STANLEY**  
 See under Stanley-Murray (page 118).
- NATIONAL CAVALIERS, Male Quartet**  
 EA293 { Dear, on a night like this  
 I told them all about you  
 Down by the old mill stream  
 EA372 { Back in your own back yard  
*H. Yates—C. Lawley*  
 EA430 { Beautiful  
 Oh! Lucindy. *The Revellers*
- EA474 { The song I love  
 Dusky stevedore. *The Revellers*
- PENN, ANN, Comedienne**  
 EA440 { Impersonations  
 Out in the new mown hay  
 EA600 { A dicky bird told me so  
 That Monte Carlo song  
 EA630 { Ann Penn interviews  
 Cute little flat. *G. Fields & A. Pitt*
- REVELLERS, THE**  
 B2182 { Dinah (*Akst*)  
 I'm gonna Charleston  
 B2236 { Collegiate (*Deppen*)  
 Oh, Miss Hannah (*Jaffe*)  
 Bam, Bam, Bammy Shore (*Henderson*)  
 B2276 { There ain't no flies on aunty (*Van der Decken*). *The Happiness Boys*  
 B2340 { Just around the corner  
 Valencia  
 Ol' Man River (*Kern*)  
 B2735 { Can't help lovin' dat man (*Kern*).  
*Helen Morgan*  
 B2972 { Comin' home  
 Evenin'  
 EA150 { In a little Spanish town  
 Blue skies. *J. Marvin—Ed. Smalle*  
 EA203 { Honolulu moon  
 When day is done. *Fr. Baur*  
 EA229 { The blue room ("Girl Friend")  
 The girl friend. *Frank Crumit*  
 EA285 { Nola  
 Souvenirs  
 EA384 { Dream River  
 Mammy is gone  
 Was it a dream?  
 EA402 { Chl-oe—Song of the swamp. *The Rounders*  
 EA474 { Dusky stevedore  
 The song I love. *National Cavaliers*  
 EA609 { Ploddin' along  
 Wake up! chillun, wake up  
 Oh, Kay—Vocal Gems  
 EB16 { Cocoanuts—Vocal Gems. *Light\**  
*Opera Co.*  
 C1293 { "Tip Toes"—Vocal Gems.  
 "Sunny"—Vocal Gems *Light Opera Co.*
- ROBERTS, ARTHUR, Comedian**  
 See Historical Section.
- ROBEY, GEORGE**  
 C546 { And very nice, too  
 Archibald! Certainly not (81)  
 \*C550 { Barrister, The (80)  
 Tempt me not (81)
- ROUNDERS, THE, Male Voices**  
 EA643 { Deep Night  
 Singin' in the Rain
- SALON GROUP and NAT SHILKRET**  
 C1657 { Stephen Foster melodies.  
 Parts 1 and 2  
 EB42 { Stephen Foster melodies.  
 Parts 1 and 2
- SALON GROUP (Male Voices, with Orch.)**  
 EA268 { C'est vous. *Soloist : Lewis James*  
 Dawn of to-morrow

Operatic Records are also listed in special section under their particular opera.  
 For best results use only "His Master's Voice" Needles.

#### SARONY, LESLIE, Comedian

- B2714 { Don't be cruel to a vegetabuel  
Don't do that to the poor puss cat

#### SCOTT and WHALEY (Duologue with Effects)

- B2966 { A run with the Darktown hunt.  
Parts 1 and 2

#### SHEPARD, BURT (the late)

- B468 { Laughing song (76)  
Whistling coon, The (76)

#### SILVER, MONROE—B. MURRAY

See under Murray—Silver.

#### SMALLE, ED.—J. MARVIN

See under Marvin—Smalle.

#### SMALLE, ED.—V. DE LEATH

See under De Leath—Smalle.

#### SMITH, JACK, Whispering Baritone

- EA36 { When autumn leaves  
Always. *Henry Burr.*  
EA56 { "Gimme" a little kiss  
Pretty little baby  
EA61 { I don't believe it, but say it again  
I'd climb the highest mountain  
When the red, red robin comes  
bob, etc.  
EA72 { That's my night with baby  
Precious  
EA114 { That's a good girl  
Me and my shadow  
EA189 { There's something nice about  
everyone.  
EA256 { Clap yo' hands  
Maybe. *Franklyn Bau*  
EA282 { Playground in the sky  
The song is ended  
EA332 { The best things in life are free  
Varsity drag ("Good News")  
EA526 { Glad rag doll  
Sweet forget-me-not  
She's a new kind of old-fashioned  
girl  
EA564 { Down among the sugar cane.  
*J. Marvin*  
B2192 { Feelin' kind o' blue  
I'm knee-deep in daisies  
Are you sorry? (*Ager*)  
B2270 { Some other bird whistled a tune  
(*Byran, Schafer-Fisher*)  
Then I'll be happy (*Brown-Friend*)  
B2260 { What did I tell ya? (*De Sylva-Donaldson*)  
B2925 { All by yourself in the moonlight  
If I had you

#### STANLEY, A., and B. MURRAY

- EA21 { Keep your skirts down, Mary Ann  
If I had a girl like you  
EA41 { Down by the winegar works  
Roll 'em girls. *Murray*  
Any ice to-day, lady?  
EA85 { I ate the Boloney. *B. Murray—M. Silver*  
Bridget O'Flynn  
EA112 { What could be more wonderful  
than you

#### STANLEY, A., & MARVIN, JOHNNY

- EA246 { I walked back from the buggy drive  
I'm gonna dance with the guy  
*A. Stanley—B. Murray*  
EA496 { Ev'rybody loves you  
When the world is at rest. *Chick Endor*

#### STANLEY, AILEEN (Comedienne)

- EA500 { I'll get by as long as I have you  
You wanted someone to play with.  
*J. Marvin*  
B3014 { Give your baby lots of lovin'  
I'll never ask for more

#### STANTON, VAL AND ERNIE

- B2113 { English as she is not spoken—Pot-pourri. In 2 Parts  
Potpourri No. 3 (English as she is not spoken)  
B2626 { Potpourri No. 4 (English as she is not spoken)

#### STRATTON, EUGENE (The late)

- C556 { I may be crazy (8r)  
Lily of Laguna (8r)

#### TANNEN, JULIUS

- EA271 { Cohen at the telephone  
Parts 1 and 2

#### TUCKER, SOPHIE (Comedienne)

- EA575 { I don't want to get thin  
That's what I call sweet music  
EA597 { He's a good man to have around  
I'm the last of the red hot mammas

#### VAN, REX—GEORGE LE MAIRE

- EA270 { The Black Jacks  
Parts 1 and 2  
EA337 { The Black Jacks  
Parts 3 and 4

#### WELDON, HARRY

- C777 Pastoral song. In 2 Parts

#### WHALEN, H.—JANS, H.

See under Jans—Whalen.

#### WHITEMAN'S (PAUL) RHYTHM BOYS

- EA286 { Miss Annabella Lee  
Hear dem bells. *V Dalhart—C. Robison*

#### WHOOPEE BOYS, THE (Male Trio)

- B3062 { All I want is happiness  
I'm on my way South

#### WYNNE, WISH, Comedienne

- B2532 { A servant girl (*Wynne*)  
Our district visitor (*Wynne*)  
B2780 { A bedtime story  
Parts 1 and 2  
B3039 { Filthy Lucre (*Wynne*)  
I dunno (*Wynne*)

#### YATES, HAROLD—LAWLEY, COOPER

- EA251 { Highways are happy ways  
It all belongs to me. *J. Marvin*  
Back in your own backyard  
EA372 { Down by the old mill stream  
*National Cavaliers*

LABELS—B and EA (10-inch Plum)  
C (12-inch Plum)

E (10-inch Black)  
D and ED (12-inch Black)



## OPERAS

## AFRICANA (Meyer)

Adamastor, re delle acque (Act III.).

Averla tanto amata (Act IV.).

O Paradiso! (Act IV.).

Quanto amor (Act II.).

Caruso, DB117; Fleta, DB1071; Gigli, DB109; Ruffo, DB406; Battistini, DB210; Martinelli, DB336; Battistini, DB210.

## AIDA (Verdi)

## Act I.

Celeste Aida (Heavenly Aida). Caruso, DB144; Martinelli, DB979; Slezak, D827; Fleta, DB1053.

Celeste Aida (preceded by Recitative, "Se quel guerrier").

Ritorna vincitor (Return victorious)

Caruso, DK115; Austral, E474; Destinn, DB646; Giannini, DB1093; Rethberg, D1451.

## Act II

Introduction and Moorish Ballet  
Grand March

Creatore's Band, C1339.

Creatore's Band, C1339.

## Act III.

O patria mia (O my native and)

Destinn, DB222; Giannini, DB1093; Rethberg, D1451; Ponsel e, DB854.

Ciel! mio padre (Duet, Aida-Amonasro, Part 1).

Gadski-Amato, DK126

Su dunque! (Same Duet, Part 2) (or "Riverdrai le foreste).

Gadski-Amato, DK126; Granforte-Monti, DB1153.

## Act IV.

Gia i sacerdoti (Duet, Amneris-Radames, Part 1).

Caruso-Homer, DK115.

Aida a me togliești (Same, Part 2)

Caruso-Homer, DM111.

La fatal pietra ("The fatal stone" or "Morir si pura," Final Duet, Part 1).

Austral-Fleta, DB580;

O terra addio ("Farewell to earth") (Final Duet, Part 2).

Caruso-Gadski, DM114;

Selection.

Austral-Fleta, DB580; Ponselle-Martinelli, DA809.

Aldershot Military Tattoo, C1268.

## AIDA

Complete Opera, in 20 double-sided records, see "Opera Sets" (Page 145).

## ALCESTE (Gluck)

Divinites du Styx.

Jeritz, DB355

## AMLETO

See "Hamlet."

## ANDREA CHENIER (Giordano)

Son sessant' anni (Act I.).

Ruffo, DA351.

Un di all'azzuro (Improvisso) (Act I.).

Caruso, DB700; Martinelli, DB 1143; Pertile, DB1118;

Enemy of his country ("Nemico")

Tamagno, DB101 and DS102

Come un bel di di Maggio (Act IV.).

Marshall, D1146

Complete Opera, see "Opera Sets" (page 147).

Caruso, DA117; Martinelli, DB1143.

## ARMIDE (Gluck)

Ah! si la liberte

F. Leider, D1547.

## BALLO IN MASCHERA (Verdi)

La rivedro nell'estasi (Act I.).

Caruso, Hempel, Rothier and Seguro, DM103.

Alla vita che t'arride (Act I.).

Ruffo, DA358.

Di tu, se fedele (Act I.).

Caruso, DA102.

E scherzo, od e folia (Act I.).

Caruso, Hempel, Duchene, Rothier, and Seguro, DM103.

# Operas

## Ba

"GREATEST ARTISTS—FINEST RECORDING!"

### BALLO IN MASCHERA (Verdi)—Continued.

Mezzanotte! A che veggio? (Act II.).—Ma dall' arido. *Poli-Randacio*, DA173; *Spani*, DB1045.  
 Morro, ma prima in grazia (Act III.). *Destinn*, DB222.  
 Eri tu (Cavatina, Act III.). *Battistini*, DB200 and DB738; *Ruffo*, DB398; *Granforte*, DB937  
 Ma se me forza (Act IV.). *Caruso*, DB13

### BARBIERE DI SIVIGLIA (Rossini)

Overture *Berlin State Opera Orchestra*, D1294.  
 Ecco ridente. *Schipa*, DA874.  
 Largo al factotum (Act I.). *Dawson*, C1400; *Crabbe*, DB1043; *Ruffo*, DB405.  
 Se il mio nome (Act I.). *De Lucia*, 2-52667; *Schipa*, DA874.  
 All'idea di quel metallo (Act I.). *De Lucia-Pini-Corsi*, DB388.  
 Una voce poco fa (Cavatina) (Act II.). *Galli-Curci*, DB261; *Hempel*, DB455; *Kurz*, DA408;  
*Talley*, DB936.  
 La Calunnia (Act II.). *Chaliapin*, DB932; *Journet*, DB921.  
 Ah! qual colpo inaspettato! (Act III.). *Ruffo-Galvany*, DB400.  
 Complete Opera, see "Opera Sets." (page 147). *De Lucia-Huguet-Pini-Corsi*, DB388.

### BOHEME (Leoncavallo)

Io non ho che una povera stanzetta.— *Caruso*, DB122.  
 Testa adorata.— *Caruso*, DB122.

### BOHEME (Puccini)

#### Act I.

Che gelida manina (The poet's song). *Caruso*, DB113; *Fleta*, DB1034; *Hislop*, DB1230; *Williams*, DB451; *Slezak*, DB827; *Martinelli*, DB979; *Minghetti*, DB952; *Mummery*, C1300.  
 Si, mi chiamano Mimi (I am called Mimi). *Bori*, DB152; *Hempel*, DB353; *Melba*, DB356 and DB702; *Sheridan*, DB988.  
 O soave fanciulla (Love Duet).— *Caruso and Melba*, 054129; *Martinelli and Alda*, DK100; *McCormack and Bori*, DA379; *Slezak and Kurz*, DA472.

#### Act II.

Quando m'en vo (Musetta's waltz) *M. Bennett*, B2929; *Bori*, DA981; *Gluck*, DA227.

#### Act III.

Mimi! e ver siam qui (Mimi-Marcel) *Farrar-Scotti*, DK111  
 Mimi e una civetta *Cortis*, DA757  
 Donde lieta (Addio senza rancor) (Mimi's farewell). *Gluck*, DA227; *Melba*, DB358 and DB943;  
*Spani*, DA879.  
 Addio dolce svegliare (Quartet, Finale, Act III.). *Caruso-Farrar-Viafora-Scotti*, DO101.

#### Act IV.

O Mimi tu piu non torni. *Caruso-Scotti*, DM105; *Gigli-de Luca*, DB1050; *McCormack-Sammarco*, DB630; *Hislop-Granforte*, DB939.  
 Vecchia zimarra (Old overcoat). *Journet*, DA771.  
 The death of Mimi (Finale of Opera) (Parts I and 2).—*Bori-Schipa*, DB911; *Slezak-Kurz*, DA472.  
 Selection *National Symphony Orchestra*, EB20.  
 Complete Opera, see "Opera Sets." (page 148),

### BOHEMIAN GIRL (Balfe)

When other lips. *McCormack*, DA307.  
 Vocal Gems *Light Opera Co.*, EB9.

### BORIS GODOUNOV (Moussorgsky)

Ma perche tu ci abbandoni? (Opening Chorus) *Covent Garden Chorus*, C1567.  
 Moscoviti! Boris e inflessibile! (Pilgrim's Chorus) *Covent Garden Chorus*, C1567.  
 Salve a te! (Coronation scene) *Covent Garden Chorus*, C1568.  
 Il vostro amor mi lascia (Polonaise) *Covent Garden Chorus*, C1568.  
 Coronation scene. *Chaliapin*, DB900.  
 I have attained the power (Boris' Monologue). *Chaliapin*, DB612 and DB1181.  
 Pimen's Monologue (Monastery Cell). *Chaliapin*, DB612.  
 Heavy is the hand of retribution. *Chaliapin*, DB1181.  
 Oh! I am suffocating (Clock scene) *Chaliapin*, DB 1182.  
 Come let us vote boyars *Covent Gardens Chorus*, DB1182.  
 It is a pity Prince Shuisky *Chaliapin*, DB1183.  
 Revolutionary scene (Parts I to 4).—*Soloists, Chorus and Symphony Orchestra*, D1090 and D1091.  
 Farewell of Boris *Chaliapin*, DB934 and DB1183.  
 Death of Boris. *Chaliapin*, DB934.  
 In the town of Kazan (Varlaam's song). *Chaliapin*, DA891.

There are some splendid Records in the Historical Section,  
 which should not be overlooked by the music lover.



## "HIS MASTER'S VOICE" RECORDS

Le Tambour-major

CAID, LE (Thomas)

Pinza, DB1086.

Overture.

CALIPH OF BAGDAD (Boieldieu)

Coldstream Guards Band, C1176.

CARMEN (Bizet)

Act I.

Overture. Philadelphia Symphony Orchestra, E531; Royal Albert Hall Orchestra, E461 and D137.

Opening Chorus. Covent Garden Opera Chorus, C1422.

Soldiers changing the guard Philadelphia Symphony Orchestra, D1618.

L'Amour est un oiseau (Habanera) Braslau, DA141; Calve, DB160; Kirkby Lunn, DB508; Olczewska, D1386; Morton, E440.

Cigarette Chorus Covent Garden Opera Chorus, C1422.

Parle-moi (Duet, Micaela-Jose). Hedy-Anseau, DB1115; De Lucia-Huguet, DB359.

Pres des ramparts (Seguedilla). D'Alvarez, DA1000; Gordon, DA733; Kirkby Lunn, DB508; Morton, E447.

Act II.

Introduction. R.A.H. Orchestra, E461.

Les tringles des sistres (Chanson Boheme) Calve, DB638.

Votre toast (Con voi ber) (Toreador's song). Bockelmann, C1680; Brownlee, D1396; Granforte, DB938; Dawson, C1400; Ruffo, DB406; Werrenrath, D790.

Halte-la! (Carmen-Jose) Farrar-Martinelli, DK108.

La fleur que tu (Il fior che avevi) (Flower song) Anseau, DB1098; Caruso, DB117 and DB130; De Lucia, DB359; Davies, D739; Martinelli, DB334; McCormack, DB343; Mummery, C1419.

La-bas dans la montagne. Calve-Dalmores, DB638.

Act III.

Sraugglers' Chorus Covent Garden Opera Chorus, C1423.

March of the smugglers Philadelphia Symphony Orchestra, D1618.

Voyons que j'essaie (or "En vain pour eviter") (Card Song). Gordon, DA733.

Je dis que rien ("Io dico") (Micaela's aria). Gluck, DB279; Tetrzzini, DB703.

Je suis Escamillo (Duet, Jose-Toreador). Anseau-Journet, DB1098.

Act IV.

Entr'acte to Act IV. Philadelphia Orchestra, E531; Covent Garden Orchestra, C1424.

Ballet Music Covent Garden Orchestra, C1424.

March. Chorus and Symphony Orchestra, D1047; Covent Garden Opera Chorus, C1424.

Si tu m'aimes (Carmen-Toreador). Farrar-Amato, DK107.

C'est toi (Final Duet, Part 1). Farrar-Martinelli, DK108; Anseau-Sadoven, DB784.

Je t'aime encore (Final Duet, Part 2). Farrar-Martinelli, DK107; Anseau-Sadoven, DB784.

Selection. Aldershot Massed Bands, C1371; De Groot Orchestra, C1323.

CAVALLERIA RUSTICANA (Mascagni)

Siciliana ("O Lola") Caruso, DA117 and DA545.

Gli Aranci (Introduction Chorus) La Scala Chorus, C1317.

Voi lo sapete (Santuzza's aria). Calve, DB160; Giannini, DA892; Jeritza, DA565;

Easter Hymn Turchetti and La Scala Chorus, B2445.

Intermezzo. Royal Albert Hall Orchestra, D137; N. Light Symphony Orchestra, B2377.

Viva il vino (Brindisi). Caruso, DA545.

Addio alla Madre (Turiddu's farewell). Caruso, DB118; Hislop, DB1230; Martinelli, DB1089.

Selection. Creatore's Band, EB19; De Groot's Orchestra, C1043.

Vocal Gems Light Opera Co., EB27.

Complete Opera, see "Opera Sets" (page 148).

CLEOPATRE (Massenet)

Air de la lettre (Act II.).—Journet, DA259.

LE CID (Massenet)

Opera in Four Acts. First produced in Paris in 1885.

O souverain! O juge! O pere! Caruso DB123.

Fleurez mes yeux Melba, DB711.

Ballet Music (Four Parts). C1638-9.

All Speeds are 78 unless otherwise indicated.

For Prices of Records, see page ii.

# Operas

Co

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## CONTES D' HOFFMANN (Offenbach)

Prologue—Legend of Kleinsack.—  
Les oiseaux dans la charmillle (Doll's song).  
Mirror aria

Davies, D654.  
Hempel, DB352.  
Bockelmann, C1680.

Belle nuit (Night of love) (Barcarolle).—Bori-Tibett, DA912; Gluck-Homer, DA453; Lambelet-Lebisch, B2471; Marsh-Dunlop, E109; McCormack-Kreisler, DA456; Maud Powell, DA344; Renard Trio, E155; Cedric Sharp 'Cello', E342; Bohemian Orchestra, B127; New Light Symphony Orchestra, B2377; Metropolitan Dance Band, C384.

Vocal Gems  
Selection (In 2 Parts).

Grand Opera Company, C1641.  
Coldstream Guards, C1017.

## COQ D' OR (The Golden Rooster) (Rimsky-Korsakov)

Hymn to the sun.

Galli-Curci, DA219; Kreisler, DB316.

## COSI FAN TUTTE (Mozart)

Overture

Berlin Opera Orchestra, D.1224.

## CRISTOFORO COLOMBO (Franchetti)

Aman lassu le stelle.  
Dunque ho sognato?

Ruffo, DB179.  
Ruffo, DB179.

## DAMNATION OF FAUST (Berlioz)

Chanson de la puce (Song of the flea).

Plancon, DA340.

Voici des roses (Su queste rose).

Plancon, DB659; Renaud, DB58.

Serenade of Mephistopheles (Devant la maison).

Plancon, DA340; Renaud, DB58; Journet, DA759.

Nature immense.

Anseau, DB487.

Marche Hongroise.

Philadelphia Orchestra, ED7; Berlin Philharmonic Orchestra, D1498.

## DEMON (Rubinstein)

Do not weep  
On the airy ocean.

Chaliapin, DB611.  
Chaliapin, DB611.

## DAUGHTER OF THE REGIMENT (Donizetti)

Overture (Parts 1 and 2)

Members of La Scala Orchestra, C1654.

Convien partir

Dal Monte, DB1040.

La ricchezza.

Dal Monte, DB1152.

Lo dice ognun.

Dal Monte, DB1152.

## DINORAH (Meyerbeer)

Ombra Leggera (Shadow song).

Galli-Curci, DB260; Tetrizzini, DB534; Kurz, DB330;

Galli-Curci, DA817.

Sei vendicata.

Ruffo, DB178.

Si Carina (Slumber song).

Galli-Curci, DB798.

## DON CARLOS (Verdi)

Dio che nell' alma

Caruso-Scotti, DM111.

Dormiro sol

Pinza, DB1087.

Per me giunto (Aria, Act. IV., Part 1)

Ruffo, DB178.

O don fatale

M. Offers, DB1158.

## DON GIOVANNI (Mozart)

Act I.

Madamina (Nella bionda) (Leporello's aria).—

Chaliapin, DA555; Dawson, B1202,

La ci darem la mano.

Battistini-Corsi, DB228; Farrar-Scotti, DK111.

Fin ch' han dal vino (Brindisi).

Ruffo, DA357.

Batti, batti o bel Masetto.

Patti, 03055; Tetrizzini, DB537; Schumann, DB946.

Or sai chi l'onore

Leider, D1547.

There are some splendid Records in the Historical Section,  
which should not be overlooked by the music lover.



## DON GIOVANNI (Mozart)—Continued

## Act II.

Deh vieni alla finestra (Serenade).  
 Il mio tesoro.  
 Mi tradi quel' alma  
 Non mi tradir

*Renaud, D851; Ruffo, DA357 and DA462.*  
*De Lucia, DA124; McCormack, DB324.*  
*Scotney, D1119.*  
*Scotney, D1119.*

Song of the Nightingale. DON JUAN (Napravnik) *La Scala Orchestra, D1488.*

## DON PASQUALE (Donizetti)

Sogno soave.  
 Pronta io son (Duet, Norina-Malatesta, Part 1).  
 Vado, corro (Same Duet, Part 2).  
 Com'è gentil (Serenade, Act III.).  
 Tornami a dir (Love Duet, Act III.).  
 Refuge in some far land.

*Schipa, DA885.*  
*Bori-De Luca, DK102.*  
*Bori-De Luca, DK102.*  
*Caruso, DB159.*  
*Galli-Curci-Schipa, DA646.*  
*Sobinoff, DB891.*

## DON QUIXOTE (Massenet)

Death scene

*Chaliapin, DB1096.*

## DON SEBASTIANO (Donizetti)

In terra solo.  
 O Lisbona.

*Caruso, DB700*  
*Battistini, DB207.*

## DOUBROVSKY (Napravnik)

O give me oblivion.

*Smirnoff, DB566.*

## DUCA D' ALBA (Donizetti)

Angelo casto e bel.

*Caruso, DB640.*

## EBREA (Halevy)

See "Juive." (Page 127)

## ELISIR D' AMORE (Donizetti)

Venti scudi (Duet, Act II.).  
 Una furtiva lagrima.  
 Quant' è bella

*Caruso-De Luca, DM107.*  
*Caruso, DB126; McCormack, DB324.*  
*Gigli, DA797.*

## ERNANI (Verdi)

Beviam.  
 Si ridesti il leon  
 Ernani involami (Surta e la notte).  
 Da quel di che t'ho veduta.  
 Infelice! e tuo credevi.  
 Lo vedremo, veglio audace.  
 Oh! de' verd'anni miei. (Gran Dio) (Act III.)

*La Scala Chorus, B2623.*  
*La Scala Chorus, B2623.*  
*Ponselle DB1275.*  
*Battistini-Corsi, DB205.*  
*Chaliapin, DB403*  
*Battistini-Sillich, DB200; Ruffo, DA163.*  
*Franci, DB1138.*  
*Ruffo, DB398*  
*O sommo Carlo.—Battistini-Corsi-Colazza-Sillich, DB205; Battistini-De Witt-Taccani, DB216.*  
*Franci with Chorus, DB1138.*

## EUGEN ONEGIN (Tchaikovsky)

Echo l'ontain (Distant echo).  
 I love you, Olga.  
 Waltz

*Caruso, DB127; Smirnoff, DB581; Sobinov, DB889.*  
*Sobinov, DB889.*  
*Covent Garden Orchestra, C1281.*

## EURYANTHE (Weber)

Hunters' Chorus

*Berlin Teachers' Union, E4'7.*

LABELS—B and EA (10-inch Plum)  
 C (12-inch Plum)

E (10-inch Black)  
 D and ED (12-inch Black)

# Operas

Et

"HIS MASTER'S VOICE" RECORDS

## ETOILE DU NORD (Meyerbeer)

La, la, la.—

*Tetrazzini, DB542; Kurz, DB684.*

## FAIR MAID OF PERTH (Bizet)

Brindisi (Drinking Song).

*Journet, DA759*

## FALSTAFF (Verdi)

Quand'ero paggio

*Ruffo, DA396.*

## FANCIULLA DEL WEST (Puccini)

Laggiu nel Soledad.

*Poli-Randaccio, DA173.*

Or son sei mesi

*Valente B3015.*

Ch'ella mi creda

*Johnson, DA166; Valente, B3015.*

## FAUST (Gounod)

### Act I.

O merveille!

*Caruso—Journet, DM115.*

### Act II.

Dio possente (Even bravest heart).

*De Luca, DB219; Granforte, DB938; Ruffo, DB405; Dawson, C1267.*

Dio possente (Preceded by "O santa medaglia").

*Battistini, DB196.*

Waltz

*O'Henry, B2873.*

Kermesse scene.—

*Symphony Orchestra and Chorus, D1047.*

Le veau d'or (The calf of gold).

*Chaliapin, DA554; Journet, DA167; Plancon, DA542.*

### Act III.

La parlate d' amor (Siebel's song).

*Homer, DA252; Thornton, E86.*

Salut demeure (Salve dimora).

*Caruso, DK116; Davies, D739; Martinelli, DB334; McCormack, DB634; Hislop, DB944.*

Le Roi de Thule (Ballad).

*Farrar, DB243.*

Jewel song.—*Farrar, DB243; Hempel, DB360; Melba, DB361; Patti, 03056; Sembrich, DB429;*

*Essex, D217; Bennett, C1338.*

Seigneur Dieu (Garden scene quartet).

*Caruso—Farrar—Gilibert—Journet, DM102.*

Et quoi? (Same Quartet, Part 2).

*Same Artists, DM102.*

Il etait temps (Mephisto's invocation).

*Chaliapin, DB618.*

Il se fait tard (Dammi ancor) (Love Duet, Part 1).

*Caruso—Farrar, DM108; De Lucia—Huguet, DB570.*

O nuit d'amour! (Sempre amar!) (Love Duet, Part 2).

*Caruso—Farrar, DM108.*

Il se fait tard (Dammi ancor) (Love Duet, Part 1).

*Caruso—Farrar, DM108; Gigli—Zamboni, DB268; De Lucia—Hugut, DB570.*

O nuit d'amour! (Sempre amar!) (Love Duet, Part 2).—

*Caruso—Farrar, DM108.*

Elle ouvre sa fenetre (Finale of Act III.).

*Farrar—Journet, DK106.*

He loves me (Excerpt from Finale, Act III.)

*Morton, E447.*

### Act IV.

When all was young (Quando a te).—

*Homer, DB667; Kirkby Lunn, DB503; Thornton, D282.*

Soldiers' chorus.

*La Scala Chorus, B2624; Apollo Chorus, B2153.*

Seigneur, daignes permettre (Church scene 1).

*Chaliapin—Austral, DB899.*

Quand du Seigneur (Church scene, Part 2).

*Chaliapin—Austral, DB899.*

Vous qui faites (Serenade)

*Chaliapin, DA554; Journet, DB921; Palncon, DB659.*

Que voulez-vous? (Duel trio)

*Caruso—Scotti—Journet, DO100.*

Ballet Music.

*Aldershot Massed Bands, C1373; Covent Garden Orchestra, C1462-3.*

### Act V

Mon coeur est penetre (Prison scene, Part 1).

*Caruso—Farrar, DM109.*

Attends voici la rue (Prison scene, Part 2).

*Caruso—Farrar, DM109.*

Alerte! (Prison trio).—

*Caruso—Farrar—Journet, DK106; Grand Opera Trio, E109.*

Operatic Records are also listed in special section under their particular opera.  
For Prices of Records. see page ii.



Miscellaneous "Faust" Records.

Selection Coldstream Guards, C129; M. Weber's Orchestra, C1511.  
Vocal gems. Grand Opera Company, D326.  
Complete Opera, see "Opera Sets" (page 149).

FAVORITA (Donizetti)

Vien Leonora (Act II.) Renaud, D857.  
A tanto amor (Act III.) Battistini, DB228.  
Splendon piu belle (Act IV.) Journet, DB615.  
Spirito gentil (Act IV.) Caruso, DB129; Davies, E264; Fleta, DB986.  
Una Vergine Fleta, DB1053.

FEDORA (Giordano)

Amor ti vieta Johnson, DA166.

FIDELIO (Beethoven)

Leonora Overture No. 3. Royal Albert Hall Orchestra D1051 and D1052.

FLAUTO MAGICO (Mozart)

Overture (Parts 1 and 2) Berlin Opera Orchestra, E464.  
Infelice, sconsolata. Hempel, DB331.  
La dove prende amor. Eames-De Gogorza, DK121.  
Gli angui d inferno (Queen of the Night's aria) Hempel, DB365.  
Grand Isi! (Invocation) Andresen, C1625; Journet, DA259; Knupfer, E327; Piancan, DB657;  
Radford, E78.  
Possenti Numi. Pinza, DB1088.  
Qui sdegno (La haine et la cotere) (Within these sacred walls). Andresen, C1625; Knupfer, DB11;  
Plancon, DB657.

FLYING DUTCHMAN (Wagner)

Overture (In 2 Parts). New York Philharmonic Orchestra, D1056.  
Spinning Chorus Covent Garden Opera Chorus, D1517.  
Senta's Ballad.—Austral, D1517.

FORZA DEL DESTINO (Verdi)

Madre, pietosa vergine Boninsegna and Chorus, DB493; Giannini, DB1217; Ljungberg, D1352.  
O tu che in seno. Caruso, DB112; Martinelli, DB1089.  
Solenne in quest' ora. Caruso-Scotti, DM105; Hislop-Granforte, DB939; Gigli-de Luca, DB1050.  
Urna fatale Battistini, DB738; Franci, DB1262.  
Egli e salvo. Battistini, DA189.  
La vergine degli angeli Giannini, DB1228; Ponselle-Pinza, DB1199; Turchetti, B2445.  
Sleale! il segreto (Act III.). Caruso-De Luca, DM107.  
Invano Alvaro (Act IV., Duet, Part 1). Caruso-Amato, DM106; Martinelli-De Luca, DB1172.  
Le minaccie, i fieri accenti (Same Duet, Part 2). Caruso-Amato, DM106; Martinelli-De Luca, DB1172.  
Pace, pace mio Dio Boninsegna, DB493; Giannini, DB1228; Ponselle, DB1275; Ljungberg, D1352;  
Tetrazzini, DB538.  
Io muojo (Final Trio, Part 1) Ponselle-Martinelli-Pinza, DB1202.  
Non imprecare (Final Trio, Part 2) Ponselle-Martinelli-Pinza, DB1202.

FREISCHUTZ (Weber)

Overture (In two parts). London Symphony Orchestra (Nikisch), D817; Berlin Opera Orchestra  
D1249; Coldstream Guards Band, C1335  
Destinn, DB399; Jeritz, DB982.  
Und ob die Wolke (Agatha's prayer). Austral, D775; Destinn, DB399; Jeritz, DB982.  
Softly sighs (Leise, leise). Berlin Teachers' Un on, E467.  
Chorus of hunters

GERMANIA (Giordano)

Studenti udite. Caruso, DA543 and DA544.  
Non chiuder gli occhi. Caruso, DA543 and DA544.

LABELS—B and EA (10-inch Plum)  
C (12-inch Plum)

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D and ED (12-inch Black)

# Operas

Gi

" HIS MASTER'S VOICE " RECORDS

O mio babbino. Alda DA136.  
GIANNI SCHICCHI (Puccini)

## GIOCONDA (Ponchielli)

Act I.  
Enzo Grimaldo!  
O monumento! Gigli-De Luca, DB1050.  
B. Franci, DB1117.

Act II.  
Pescator affonda l'esca!  
Cielo e mar! Amato, DA126; B. Franci, DB1117.  
Caruso DB313; Gigli, DA220.

Act IV.  
Suicidio!  
Ebbrezza! delirio! (Final Duet). Destinn, DB223; Jeritza, DB355; Ponselle, DB854.  
Battistini-De Witt, DB216.

## GIOIELLI DELLA MADONNA (Wolf-Ferrari)

T'eri un giorno ammalato.  
Apri la bella (Serenade). McCormack-Lunn, DK123.  
Amato, DA126.  
Intermezzo to Act II. Hambourg, B2478.

## GOTTERDAMMERUNG (Wagner)

(See " Twilight of the Gods," page 138)

Intermezzo. Casals, DB851.  
GOYESCAS (Granados)

Sento una forza. Caruso-Destinn, DB616.  
GUARANY (Gomez)

## GUGLIELMO TELL (Rossini)

Overture (Parts 1-4). Royal Covent Garden Orchestra, B2437-38.  
Ah! Matilde io t'amo. Martinelli-Journet, DK120.  
Troncar suoi di. Martinelli-De Luca-Mardones, DK120.  
O muto asil. Tamagno, DR103; Martinelli, DB339.  
Corriam, corriamo. Tamagno, DR103.

## HAMLET (Thomas)

Spettro santo (Act I). Ruffo, DA352.  
O vin discaccia (Brindisi) Brownlee, D1654; Crabbe, DB1043.  
Mad Scene (Part 1 (Des larmes de la nuit). Melba, DB364 and DB710; Galli-Curci, DB927.  
Mad Scene (Part 2) (Pale et blonde). Melba, DB710; Galli-Curci, DB927.  
Come il romito fior Brownlee, D1654; Renaud, DB57.

## HALKA (Moniuszko)

The wind wails. Sobinoff, DB892

## HERODIADE (Massenet)

Il est bon (Act I). Calve, DB162; Jeritza, DB1041.  
Vision fugitive (Act II.). Battistini, DB149; De Gogorza, DB627; Renaud, DB51.  
Quand nos jours s'eteindront (Act IV.). Tamagno, DR101.

## HOSTILE POWER (Serov)

Merry Butterweek. Chaliapin, DB610.

Operatic Records are also listed in special section under their particular opera.  
For best results use only " His Master's Voice " Needles.



HUGUENOTS (Meyerbeer)  
 Bianca al par (Act I.) Caruso, DB115.  
 Pif, paf, pouf (Marcel's air). Journet, DB307.  
 O beau pays (The Queen's air). Hempel, DB276.  
 Benediction of the daggers (D'un sacro zel). *Journet with Chorus*, DB307; *Aldershot Bands*, C1372.

IMPRESSARIO (Mozart)  
 Overture. London Symphony Orchestra, D1362

IRIS (Mascagni) Bori, DB152.  
 Un di al tempio. JEANNE d'ARC (Tchaikovsky)  
 Adieux forets Jeritza, DB1041.

JEWELS OF MADONNA (Wolf-Ferrari)  
 See under "Gioielli Della Madonna." (Page 126)

JOCELYN (Godard)  
 Berceuse (Angels guard thee) Casals, DB1039; L. Gowings, C1444; McCormack, DB577; Michailova, E11.

JOLIE FILLE DE PERTH (Bizet)  
 Quand la flamme Gilbert DB274; Journet DA759

JOSEPH (Mehul)  
 Champs paternels. Anseau, DB482; McCormack, DB634.

JUIVE (HALEVY)  
 Que ma voix tremblante. Martinelli, DB865.  
 Rachel, quand du Seigneur. Caruso DB123; Martinelli, DB865.

KOVANTCHINA (Moussorgsky)  
 Introduction (Act IV.). Philadelphia Symphony Orchestra, D1427.

LAKME (Delibes)  
 Lakme, ton doux regard (Stances). Chaliapin, DB617.  
 Bell song (Ou va la jeune Hindoue?) Galli-Curci, DB263; Kurz, DB684.  
 Vieni al contento. McCormack, DA379.  
 Diese Bilder. Slezak, D828.  
 Fantaisie aux divins mensonges Schipa, DA870.

LIFE FOR THE TSAR (Glinka)  
 They guess the truth. Chaliapin, DB758.  
 Recit. and finale of Susanin's aria. Chaliapin, DB758.

LILY OF KILLARNEY (Benedict)  
 The moon hath raised her lamp. Coltham-Dawson, B1380; McCormack-Werrenrath, DA172.  
 W. Glynn-S. Robertson, B2979.

LINDA DI CHAMOUNIX (Donizetti)  
 Un buon servo. Battistini-Moscisca, DB215.

LOHENGRIN (Wagner)  
 Introduction (In two parts). London Symphony Orchestra, D1258; Philadelphia Orchestra, D1463.  
 Elsa's dream (Einsam). Jeritza, DB1092; Melba, DB366; Sheridan, DB988; Rethberg, D1420.  
 Swan Chorus (Act I.) Chorus and Symphony Orchestra, \*D1101.  
 Bridal Chorus. Chorus and Symphony Orchestra, D1054; Grand Opera Company D327.  
 O Elsa Melchior D1505.  
 Hochstes vertrau'n Melchior D1505.  
 Love Duet (In 2 Parts) (Act III.) Austral-Davies, D931; Sobinoff-Neshdanova, DB895.  
 Pertile-Fanelli-Tellini, DB1218.  
 In distant lands (Narrative, Act III.) Hislop, DB681; Pertile, DB1107.  
 My beloved swan (Act III.) Pertile, DB1107; Sobinoff, DB895.

LOMBARDI (Verdi)  
 O signore La Scala Chorus, B2622.  
 Qual volutta. Caruso-Alda-Journet, DM126.

LOUISE (Charpentier)  
 Depuis le jour. Edvina, DB548; Gluck, DB279; Melba, DB354.

# Operas

## Lu

"HIS MASTER'S VOICE" RECORDS

### LUCIA DI LAMMERMOOR (Donizetti)

#### Act I.

Cruda, funesta smania  
Regnava nel silenzio.  
Quando rapita.  
Veranno a te (Love Duet).

*Battistini, DB207.*  
*Dal Monte, DB1040; Tetrizzini, DB528.*  
*Tetrizzini, DB528.*  
*Galli-Curci-Schipa, DB811.*

#### Act II.

Chi mi frena (Sextet).—*Caruso-Sembrich-Scotti-Journet, DQ101; Caruso-Galli-Curci-De Luca, etc., DQ100; Caruso-Tetrizzini-Amato, etc., 2-054034; Gigli-Galli-Curci-De Luca-Homer, etc., DQ102.*

#### Act III.

Ardon gl'incensi (or "Il dolce suono") (Mad Scene, Part 1).—*Galli-Curci, DB260; Melba, DB364; Dal Monte, DB1015; Hempel, DB365.*  
Spargi d'amaro pianto (Mad Scene, Part 2). *Dal Monte, DB1015 Galli-Curci, DA214.*  
Fra poco ("Tombe degli avi") *Hislop, DB695; Gigli, DB870 and DB1222.*  
Tu che a Dio. *Gigli, DB870; Hislop, DB695.*

### LUCREZIA BORGIA (Donizetti)

Di pescatore ignobile.  
Vieni la mia vendetta.  
Il segreto per esser felici (Brindisi)

*Marconi, 052200.*  
*Chaliapin, DB403.*  
*Braslau, DA141; S. Onegin, DA1046.*

### MACBETH (Verdi)

Ah! a paterna mano.

*Caruso, DB118.*

### MANON (Massenet)

On l'appelle Manon (Act II.).  
Adieu, notre petite table.  
En fermant les yeux (or "Chiudo gli occhi")

*Caruso-Farrar, DM110.*  
*Farrar, DB274*  
*(The Dream). Fleta, DB986; Schipa, DA875;*  
*Mummery, B3121.*  
*Caruso, DB130.*  
*Sobinov, DB894.*

Ah! fuyez.  
Oh joyous moment.

### MANON LESCAUT (Auber)

C'est l'histoire (Laughing Song).

*Galli-Curci, DA215.*

### MANON LESCAUT (Puccini)

Donna non vidi mai.  
In quelle trine.  
O tentatrice  
Tu, tu amore

*Caruso, DA106; Gigli, DA856.*  
*Giannini, DB1264; Spani, DA879.*  
*Pertile-Sheridan, DB1281; Valente-Lattuada, C1503.*  
*Pertile-Sheridan, DB1281; Valente-Lattuada, C1503.*

### MARITANA (Wallace)

Yes, let me like a soldier fall.  
There is a flower.  
Vocal Gems (Parts 1 and 2)

*Davies, E264.*  
*Harrison, E61; McCormack, DA336; W Glynne, B2429.*  
*Light Opera Company, C1693.*

### MARRIAGE OF FIGARO (Mozart)

See under Nozze di Figaro. (Page 131)

### MARTA (Flotow)

Overture (In two parts)  
Solo, profugo, reietto (Act I.)  
Siam giunti (Act II.).  
Che vuol dir, cio? (Act II.).  
Presto presto andiam (Act II.).  
The last rose of summer (Act II.).  
T'ho raggiunta (Act II.).

*Berlin Opera Orchestra, C1506.*  
*Caruso-Journet, DM115.*  
*Caruso-Alda-Jacoby-Journet, DM100.*  
*Caruso-Alda-Jacoby-Journet, DM100.*  
*Caruso-Alda-Jacoby-Journet, DM101.*  
*Patti, 03062; Galli-Curci, DB602*  
*Caruso-Alda-Jacoby-Journet, DM101.*

Operatic Records are also listed in special section under their particular opera.  
For best results use only "His Master's Voice" Needles.



MARTA (Flotow)—Continued

- Chi mi dira (Brindisi). *Journet, DA771; Ruffo, DA396.*  
 M'appari *Caruso, DB159; Martinelli, DB336; Gighi, DB109; Schipa, DB1064.*  
 Il Mio L'onel *Battistini, DB209.*  
 Selection. *Coldstream Guards Band, C1453.*

MASTERSINGERS OF NUREMBERG (Wagner)

For the stories of this and other operas mentioned in this Catalogue, see "Opera at Home," revised and enlarged edition (1928), obtainable from all "His Master's Voice" accredited dealers, price 7s. 6d. net.

- D1260 12 Overture, Pts. 1 and 2 *Symphony Orch.*  
 D745 12 Opening of Act I.—Church Scene—The Chorale (Orch. conducted by A. Coates  
 and Walther meets Eva and Magdalene (Vocalists—F. Austral, D. Lemon and  
 T. Davies) (Orch. conducted by A. Coates)  
 D746 12 David and the Apprentices (Vocalist—T. Davies) and Entrance of the Master-  
 singers (Vocalists—D. Lemon, T. Davies, W. Michael and R. Radford) (Orch.  
 cond. by A. Coates.  
 D747 12 Pogner extols the art of song (Vocalist—R. Radford) and Walther  
 confesses Nature his only teacher (Vocalists—T. Davies, W. Michael and R.  
 Radford)  
 D748 12 Kothner announces the Mastersingers' rules (Vocalists—T. Davies, W. Michael  
 and E. Halland)  
 and Walther's first trial (Vocalists—T. Davies, W. Michael and R. Radford)  
 D749 12 Walther's Song displeases the Masters—Finale, Act I. (Vocalists—T. Davies, W.  
 Michael and R. Radford)  
 and Introduction—The Apprentices celebrate Midsummer's Day (Vocalist—R. Radford)  
 D750 12 The scent of the elder blossoms inspires Sachs (Vocalist—R. Radford)  
 and Sachs and Eva (Vocalists—F. Austral, D. Lemon and R. Radford)  
 D751 12 Walther resents the Masters' injustice (Vocalists—F. Austral and T. Davies)  
 and Sachs cobbles and sings (Vocalist—R. Radford)  
 D752 12 Beckmesser's Serenade arouses the townspeople—Finale, Act 2 (Vocalists—W.  
 Michael and R. Radford)  
 and Introduction to Act III. (Orch. cond. by A. Coates)  
 D753 12 Sachs meditates on the folly of mankind (Vocalist R. Radford)  
 and Walther and Sachs (Vocalists—T. Davies and R. Radford)  
 D754 12 Beckmesser enters Sachs' workshop (Vocalists—Michael and Radford)  
 and Beckmesser obtains Walther's Song (Vocalists—Michael and Radford)  
 D755 12 Sachs recognises Eva's love for Walther (Vocalists—F. Austral, T. Davies, R.  
 Radford)  
 and Sachs bestows his blessing (Vocalists—F. Austral, and R. Radford)  
 D756 12 Quintette—Act III. (Vocalists—F. Austral, N. Walker, T. Davies, B. Mummery and  
 R. Radford)  
 and Orchestral Interlude and procession of the Guilds (Chorus)  
 D757 12 Dance of the Apprentices (Chorus)  
 and The townspeople acclaim their idol—Sachs (Chorus)  
 D 1021 12 Walther's Prize Song (Vocalist—T. Davies)  
 and Sachs panegyric on German art—Finale of Opera (Vocalist—R. Radford)

MASTERSINGERS (Wagner)—(MISCELLANEOUS)

- Overture (In two parts). *Berlin Opera Orchestra, D1314.*  
 Prize Song (Morning was gleaming) *Hislop, DB681; McCormack, DB329.*  
 Prize Song (Violin). *Elman, DB225.*  
 Prize Song ('Cello) *Casals, DB1012.*  
 Dance of the apprentices. *Symphony Orchestra, D1139.*  
 Da zu dir der Heiland (Opening Act I.) *Berlin Opera Chorus, D1211; Royal Choral Society, B3122.*  
 Sachs' monologue "Was duftet" *Schorr, D1351.*  
 Prelude Act III. (Parts 1 and 2) *London Symphony Orchestra, D1219.*  
 Wach auf! (Act III.) *Berlin Opera Chorus and Orchestra, D1211.*  
 Finale *Royal Choral Society, B3122.*

MAY NIGHT (Rimsky-Korsakoff)

- Sleep, my beauty. *Sobinoff, DB890.*

MEFISTOFELE (Boito)

- Prologue ("Ave Signor!") (Parts 1 and 2). *Chaliapin and Chorus, DB940.*  
 Prologue (Parts 3 and 4). *Covent Garden Opera Chorus and Orchestra, ED1.*

There are some splendid Records in the Historical Section,  
 which should not be overlooked by the music lover.

# Operas

## Me

### "HIS MASTER'S VOICE" RECORDS

#### MEFISTOFELE (Boito) (Continued)

Dai campi, dai prati  
Son lo spirito.  
Ridda e fuga.  
Giunto sul passo.

Caruso, DA550; Gigli, DA883.  
Chaliapin, DB942; Journet, DB615.  
Chaliapin and Covent Garden Chorus, DB942.  
Caruso, DA550; Gigli, DA883.

#### MERRY WIVES OF WINDSOR (Nicolai)

Overture  
When I was as a tiny boy. (Drinking Song)

New Light Symphony Orchestra, C1260.  
Radford, E498

#### MME. BUTTERFLY (Puccini)

##### Act I.

Dovunque al mondo (Duet, Pinkerton-Consul).

Amore o grillo (same, continued). *Hislop-Gilly, DB743; Caruso-Scotti, DM113; Mummery, C1425.*

Ancora un passo (Butterfly's arrival) *Aida, DA136; Sheridan with Chorus, DB1084.*

O quanti occhi (Love Duet) *Caruso-Farrar, DM110; Aida-Martinelli, DK100; Sheridan-Pertile, DB1119.*

##### Act II.

Un bel di (One fine day) *Farrar, DB246; Destinn, DB647; Galli-Curci, DB261; Giannini, DB1264; Poli-Randaccio, DB181; M. Sheridan, DB981.*

E questo

Che tua madre.

Tutti i fior' (Flower Duet)

*Sheridan, DB1084.*

*Farrar, DA508.*

*Farrar-Homer, DK125.*

##### Act III.

Non ve l'avevo detto (Pinkerton's farewell).

Yes, in one sudden moment.

Con onor muore (Butterfly's death)

Selection (In two parts) *Royal Albert Hall Orchestra, D659; New Light Symphony Orch., C1429.*

Complete Opera, see "Opera Sets." (page 150)

*Caruso-Scotti, DM113.*

*Mummery, C1425.*

*Farrar, DA508.*

#### MIGNON (Thomas)

Overture (Parts 1 and 2)

Connais-tu le pays?

Les Hirondelles (Swallow Duet).

In her simplicity.

Addio Mignon (Act II.)

Je suis Titania (Polonaise).

Ninna Nanna (Lullaby).

Ah! non credevi tu.

Vocal gems.

Me voici dans son boudoir (Gavotte)

Gavotte. *Powell, DA344; Philharmonic String Quartet, E156; Virtuoso String Quartet, B2784.*

Vocal Gems

*Berlin Opera Orchestra, D1246.*

*Bori, DA1017; Farrar, DB173; Patti, D5083; Sembrich, DB429; M.*

*Offers, DB913.*

*Farrar-Journet, DO101.*

*Sobinoff, DB894.*

*Schipa, DB843.*

*Tetrazzini, DB540; Hempel, DB360; Galli-Curci, DB264.*

*Pinza, DB1086.*

*De Lucia, DA124; Glynne, C1088; Schipa, DB843.*

*Grand Opera Company, D328.*

*Bori DA1017.*

#### MIREILLE (Gounod)

Shepherd's Song

Waltz (Oh, d'amor).

*Crabbe, DA755*

*Hempel, DB373; Tetrazzini, DB703.*

#### MUETTE DE PORTICI (Auber)

O moment enchante

*Hempel, DB276*

#### NABUCODONOSOR (Verdi)

Tremi gl' insani.

Va pensiero

*Ruffo, DA358.*

*La Scala Chorus, B2622.*

#### NACHTLAGER IN GRANADA (Kreutzer)

Furwahr es ist.

*Demuth, D809.*

All Speeds are 78 unless otherwise indicated.  
For Prices of Records, see page ii.



- Ah! mon sort! **NERO (Rubinstein)** Caruso, DB127.
- Ite sul colle. **NORMA (Bellini)** Chaliapin, with Chorus, DB106.  
Casta Diva. Patti, 03082.; Ponselle, DB1280.  
Mira, o Norma. Homer-Gluck, DB478; Ponselle-Telva, DB1276.
- NOZZE DI FIGARO (Mozart)**  
Overture. London Symphony Orchestra, D815; Berlin Opera Orchestra, D1224.  
Non so piu cosa son. Galli-Curci DA214; E. Schumann DA844.  
Non piu andrai. Dawson, C1401.  
So, Sir Page. Brownlee, D1396.  
Voi che sapete. Farrar, DB653; Melba, DB367; Patti, 03051; Kurz, DB330; Hempel, DA675;  
E. Schumann, DB946.  
Che soave zeffiretto. Sembrich-Eames, DK121.  
Deh! vieni non tardar. Essex, D217; Hempel, DB353; E. Schumann, DB1011.  
Venite inginocchiatevi. E. Schumann, DA844.
- OBERON (Weber)**  
Overture London Symphony Orchestra, D818; Symphony Orchestra, D1311; Berlin Orch., D1316.
- ORFEO ED EURIDICE (Gluck)**  
Che faro Anseau, DB487; Onegin, DB1190; Olczewska, D1490.  
Su, e con me vieni Gadski-Homer, DB667.
- OTELLO (Verdi)**  
Act I.  
Una vela, un vesillo! Zenatello and Chorus, DB1007.  
Esultate! Tamagno, DR100 and DS101.  
Quando Narravi (Love Duet, Part I.) Spani-Zenatello, DB1006.  
Venga la morte (Love Duet, Part II.) Spani-Zenatello, DB1006.  
Act II.  
Credo Dawson, C1401; Franci, DB1154; Ruffo, DK114.  
Ora e per sempre. Caruso, DA561; Paoli, DA412; Tamagno, DS100 and DR105; Zenatello-Noto, DB953.  
Era la notte (Cassio's dream) Battistini, DB212; Franci, DB1154; Granforte, DB937.  
Ah! mille vite (Si, pel ciel) Caruso-Ruffo, DK114; Zenatello-Granforte, DB1007.  
Mio Signore Zenatello-Noto, DB953.  
Act IV.  
Salce, salce (Willow Song). Melba, DB366; Ponselle, DB807.  
Ave Maria Ponselle, DB807; Melba, DM118; Poli-Randacio, DB182; M. Sheridan, DB981.  
Niun mi tema (Death of Otello) Tamagno, DS100 and DR100.
- PAGLIACCI (Leoncavallo)**  
Prologue (Si Puo? Part 1) Battistini, DB239; Brownlee, D1385; Dawson, C1259; Granforte, DB1044; Ruffo, DB464; Tibbett, DB975; Zanelli, DA398; Gilly, DB849; Werrenrath, D790.  
Prologue (Un nido, Part 2). Battistini, DB239; Brownlee, D1385; Dawson, C1259; Ruffo, DB464; Tibbett, DB975; Zanelli, DA398; Gilly, DB849.  
Ohe, ohe! (Opening chorus). Covent Garden Chorus, B2837.  
O che volo (Ballatella) Gluck, DB282.  
Decidi il mio destin (Parts 1 and 2) Spani-Granforte, DB1046.  
Vesti la giubba (On with the motley). Caruso, DB111 and DA546; Fieta, DB1034; Harrison, D237; Martinelli, DB1139; Gigli, DA220; Mummery, C1300; Pertile, DB1118; Valente, C1387.  
O Colombina (Harlequin's Serenade). Schipa, DA875.  
No Pagliaccio non son Caruso, DB111; Martinelli, DB1139; Mummery, C1419 and B3121.  
Coro delle Campane (Bell Chorus). Covent Garden Chorus, B2837; La Scala Chorus, C1317.  
Selection Creator's Band, EB15; M. Weber's Orchestra, C1755.  
Gems. Light Opera Company, EB27.  
Complete Opera, see "Opera Sets." (page 151)

Operatic Records are also listed in special section under their particular opera.  
For best results use only "His Master's Voice" Needles.

# Operas

## Pa

### "HIS MASTER'S VOICE" RECORDS

#### PARSIFAL (Wagner)

- Prelude (Parts 1 and 2).—*Symphony Orchestra, D1025.*  
 Prelude (Part 3).—*Symphony Orchestra, D1025.*  
 Gurnemanz reproaches Parsifal.—*Radford-Widdop-Chorus, D1026.*  
 Gurnemanz leads Parsifal to Monsalvat.—*Radford-Widdop-Chorus, D1027.*  
 Knights of the Grail assemble.—*Symphony Orchestra and Chorus, D1027.*  
 Amfortas' prayer and lament.—*P. Heming and Chorus, D1028.*  
 Grail Scene (Part 1).—*Baker and Chorus, D1028.*  
 Grail Scene (Parts 2 and 3).—*Radford and Chorus, D1029.*  
 Klingsor's Magic Garden and Flower Maiden's Scene (Parts 1 and 2).—*Symphony Orchestra, D1030.*  
 Ich sah das kind (Act II).—*G. Ljungberg-W. Widdop, D1651.*  
 Wehe! Wehe! (Act II.)—*G. Ljungberg-W. Widdop, D1651.*  
 Seit ewigkeiten harre ich  
 Auf ewigkeit war'st du verdammt  
 Herzeleide (Part 1).—Ich sah' das kind (Kundry, Act III.).—*G. Ljungberg-W. Widdop, D1652.*  
 Herzeleide (Part 2).—Seit Ewigkeiten harre ich deiner (Kundry, Act III.).—*Ljungberg, D8862.*  
 Good Friday Music (Parts 1 and 2).—*Symphony Orchestra, D1031.*  
 The "Parsifal" Set consists of eight records and a handsome art album, containing full annotations.

#### PARSIFAL (Wagner)

(Complete recording in eight 12-inch records with handsome album, Series 75)

- Prelude to act 3 (Parts 1 and 2) *Berlin State Opera Orchestra (Cond. Dr. Karl Muck), D1537.*  
 Parsifal meets Gurnemanz "Heil mir" *G. Pistor-L. Hoffmann, D1538.*  
 Gurnemanz is overjoyed at the encounter "O Gnade" *L. Hoffmann, D1538.*  
 Gurnemanz tells of the sad state of the Knighthood *G. Pistor-L. Hoffmann, D1539.*  
 Gurnemanz and Kundry tend Parsifal "Mir ahnt" *G. Pistor-L. Hoffmann, D1539.*  
 Kundry dries Parsifal's feet "Gesegnet sei du" *G. Pistor-L. Hoffmann, D1540.*  
 Good Friday music "Wie dunkt" (Part 1) *G. Pistor-L. Hoffmann, D1540.*  
 Good Friday music "Ihn selbst" (Part 2) *L. Hoffmann, D1541.*  
 Parsifal is led to Monsalvat *G. Pistor-L. Hoffmann, D1541.*  
 The Knights enter the hall *Berlin Opera Chorus and Orchestra, D1542.*  
 The Knights bring Titul's corpse *C. Brongseest and Berlin Opera Chorus and Orch., D1542.*  
 Amfortas prayer "Mein yater" *C. Brongseest, D1543.*  
 Amfortas refuses to uncover the Grail *G. Pistor, C. Brongseest and Chorus, D1543.*  
 Parsifal uncovers the Grail "Oh! welchen wunder!" *G. Pistor, D1544.*  
 Parsifal exhibits the Grail "Hochsten heiles" *Berlin Opera Chorus, D1544.*

#### PECHEURS DE PERLES (Bizet)

- Brahma, gran Dio.—*Tetrazzini, with Chorus, DB544.*  
 Del tempio al limitar *Caruso-Ancona, DK116; Gigli-de Luca, DB1150; Clement-Journet, DK105.*  
 Je crois entendre (Mi par d' udir) *Caruso, DB136; Fleta, DB1071; Sobinoff, DB896.*  
 Comme autrefois (Cavatina).—*Galli-Curci, DB255; Tetrazzini, DB544.*  
 De mon amie.—*Caruso, DA114.*  
 Non hai compreso (Love Duet).—*De Lucia-Hugueta, DB570; Sobinoff-Neshdanova, DB896.*

#### PERLE DU BRESIL (David)

- Charmant oiseau (Couplets du Mysoli). *Calve, DB161; Galli-Curci, DB255.*

#### PESCATORI DI PERLE (Bizet)

See under "Pêcheurs de Perles."

#### PIQUE DAME (Tchaikovsky)

- Forgive me, o divinity. *Smirnoff, DA569.*  
 What is our life? *Smirnoff, DA569.*  
 O viens, mon doux berger. *Destinn-Duchene, DK105.*

#### PRINCE IGOR (Borodin)

- Overture (2 parts) *Symphony Orchestra, D1210.*  
 Galitzky's Song. *Chaliapin, DA891.*  
 How goes it, Prince? *Chaliapin, DB1104.*

There are some splendid Records in the Historical Section,  
 which should not be overlooked by the music lover.



- PROPHETE (Meyerbeer)**  
 Coronation March  
 Sopra Berta (Act II.).  
 O mon fils! (Act II.).  
 Re del cielo (Act III.).  
 In eines Domes.  
 Goss-Custard, B2928.  
 Tamagno, DB104.  
 Onegin, DB1190.  
 Tamagno, DB104.  
 Slezak, DB828.
- PURITANI (Bellini)**  
 A te, o cara.  
 Son vergin vezzosa.  
 Fleta, DA445.  
 Galli-Curci, DB641.
- QUEEN OF SHEBA (Goldmark)**  
 Caruso, DA122.
- RAYMOND (Thomas)**  
 Overture.  
 Coldstream Guards Band, C1440.
- RE PASTORE (Mozart)**  
 L'Amero, saro costante.  
 Melba-Kubelik, DK112; E. Schumann, DB1011.
- RAPHAEL (Arensky)**  
 My heart trembles.  
 Sobinoff, DB893.
- REINE DE SABA (Gounod)**  
 Prete-moi ton aide.  
 Sous les pieds.  
 Grand March.  
 Caruso, DB145; Lloyd, D821.  
 Radford, D269.  
 Coldstream Guards Band, C207.
- RIENZI (Wagner)**  
 Overture.  
 Philadelphia Symphony Orchestra, ED3-4.
- RHINEGOLD (Wagner)**  
 Prelude.  
 Alberich steals the gold  
 Wotan and Loge descend to Nibelheim  
 The Gods enter Valhalla (Two parts)  
 Entry of the Gods into Valhalla  
 Abendlich strahlt.  
 Records D1546 and D1319 are issued in an album (series 57), with six "Siegfried" records (page 135)  
 Symphony Orchestra, D1088.  
 L. Trenton-E. Suddaby-N. Walker-A. Fear, D1546.  
 Widdop-MacKenna-Fear-Fry, D1546.  
 F. Schorr with Berlin Opera Orch., D1319.  
 Symphony Orchestra, D1117.  
 Van Rooy, D809.
- RIGOLETTO (Verdi)**  
 Act I.  
 Introduction and Minuet.  
 Questa o quella  
 Caruso, DA102; Minghetti, DA800; Schipa, DA885; Silva, DA798.  
 Act II.  
 Deh! non parlare.  
 Ah, veglia o donna  
 E il sol dell' anima (Love Duet). De Lucia-Huguet, DB368; Galli-Curci-Schipa, DA646; Minghetti-Paikin, DB952; Schoene-Hislop, DB1127.  
 Caro nome. Galli-Curci, DB257; Melba, DB346; Tetrizzini, DB536; Talley, DB936; Dal Monte, DB830; Scotney, D1435; Castles, B4503.  
 Act II.  
 Ella mi fu rapita  
 Parmi veder (Part 2 of above)  
 Cortigiani, vil razza  
 Tutte le feste.  
 Piangi fanciulla (Part 1)  
 Si vendetta (Duet, Rigoletto-Gilda, Part 2).  
 Caruso, DB126.  
 Caruso, DB126.  
 Ruffo, DB175.  
 Galli-Curci, DB641; L. Schoene-H. Janssen, DB1127.  
 Galli-Curci-De Luca, DA1028; Ruffo-Galvany, DB177.  
 Battistini-Hayes, DA189.  
 Act IV.  
 La donna e mobile. Caruso, DA561; Fleta, DA446; Martinelli, DA842; Minghetti, DA800; Silva, DA798.

Operatic Records are also listed in special section under their particular opera.  
 For best results use only "His Master's Voice" Needles.

# Operas

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"HIS MASTER'S VOICE" RECORDS

## RIGOLETTO (Verdi)—Continued

**Bella figlia (Un di) (Quartet).**—Caruso-Sembrich-Severina-Scotti, DO101; Caruso-Galli-Curci-Perini-De Luca, DQ100; Caruso-Abbott-Homer-Scotti, DO100; Melba-McCormack-Thornton-Sammarco, DM118; Bori-McCormack-Jacoby-Warrenrath, DM104; Gigli-Galli-Curci-Homer-De Luca, DQ102; Creator's Band, EB29.  
**Lassu in ciel (O mia Gilda) (Final Duet)** Ruffo-Pareto, DB176.  
**Selection** De Groot's Orchestra, C1096.  
**Complete Opera, see "Opera Sets" (page 152)**

## RINALDO (Handel)

**Lascia ch'io pianga** M. Olczewska, D1465.

## ROBERT LE DIABLE (Meyerbeer)

**Le rovine son queste (Suore che riposate).** Chaliapin, DB106; Pinza, DB1088.

## ROI D' YS (Lalo)

**Vainement, ma bien aimee.** Melba, DB354.

## ROMEO ET JULIETTE (Gounod)

**Allons, jeunes gens! (Act I.)** Plancon, DA542.  
**Waltz (Je veux vivre) (Nella calma)** Galli-Curci, DB264; Licette, D113; Melba, DB367; Scotney, D1435; Tetrzzini, DB542.  
**L'amour! (Ah, leve-toi) (Cavatina)** Anseau, DB951.  
**Ah! ne fuis pas encore! (Love Duet).** Bori-Gigli, DA381.  
**Salut Tombcau (Act V.)** Anseau, DB951.

## ROSENKAVALIER (Strauss)

**Kann mich auch.** Hempel, DB373.  
**Introduction to Act I.** Tivoli Augmented Orchestra, D1096.  
**Waltz.** Tivoli Augmented Orchestra, D1094.  
**Selected Passages.** Tivoli Augmented Orchestra, D1095 and D1097.  
**Ich weiss auch nix (Trio, Act III.)** Berlin Opera Artists, D1629.  
**Closing scene (Act III.)** Berlin Opera Artists, D1629.  
**Excerpts (Four Records in Album)** Tivoli Augmented Orchestra (see Page 96).

## ROUSSALKA (Dargomijsky)

**Unwillingly to these sad shores.** Sobinoff, DB893.

## SADKO (Rimsky-Korsakov)

**Chanson Hindoue.**—Galli-Curci, DA219; Gluck, DA233; Melba, DB358; Smirnoff, DB581; Kreisler (Violin), DA273.  
**Song of the Viking guest.** Chaliapin, DB1104.

## SALOME (Strauss)

**Opening Scene.** Ljungberg, Walker, Halland, Davies, and Symphony Orchestra, \*D908.  
**Jokanaan is brought before Salome.** Dawson and Symphony Orchestra, \*D908.  
**Dance of the Seven veils (Parts 1 and 2).** Symphony Orchestra, \*D909.  
**The head of Jokanaan (In 2 Parts).** Ljungberg, D910.

## SALVATOR ROSA (Gomez)

**Mia piccirella.** Caruso, DB144.

## SAMSON ET DALILA (Saint-Saens)

**Printemps qui commence (Fair spring)** Lunn, DB509; Olczewska, D1386; Offers, DB913.  
**Figli miei v'arrestate (Act I.)** Tamagno, DR101.  
**Je viens celebrer (Act I.)** Caruso-Homer-Journet, DM126.  
**Amour viens aider (Act II.) (Love, from thy power)** Offers, DB912.

**LABELS—B and EA (10-inch Plum)  
 C (12-inch Plum)**

**E (10-inch Black)  
 D and ED (12-inch Black)**



"GREATEST ARTISTS—FINEST RECORDING!"

**SAMSON ET DALILA (Saint Saens)—Continued**

Mon cœur s'ouvre (Softly awakes) *Coldstream Band, B2878; D'Alvarez, DA1000; Kirkby Lunn, DB509; Thornton, D282; Offers, DB912; Olczewska, D1465.*  
 Vois ma misere (Prison Scene) *Caruso, DB136.*  
 Bacchanale (Act III.). *Philadelphia Orchestra, ED7.*

**SCHIAVO (Gomez)**

Quando nascesti tu. *Caruso, DB137.*

**SEGRETO DI SUSANNA (Wolf-Ferrari)**

Overture. *La Scala Orchestra, D1488.*

**SEMIRAMIDE (Rossini)**

Bel raggio. *Tetrazzini, DB537.*  
 Overture (Parts 1 and 2) *Creatore's Band, C1420.*

**SERAGLIO (Mozart)**

When a maiden. *Radford, D114.*  
 Ah! my pretty brace. *Radford, D114.*  
 Che pur aspro. *Hempel, DB331.*

**SERSE (Handel)**

See under Xerxes. (Page 139)

**SIEGFRIED (Wagner)**

(Set of 6 records issued with 2 Rhinegold records (see page 133). Album series 57.)

Forest murmurs (Act II.). *Symphony Orchestra, D561.*  
 Siegfried forges the sword (Act I.) *R. Laubenthal, D1530.*  
 Siegfried meditates on his parentage (Act. II.) *R. Laubenthal, D1530.*  
 Forest murmurs (Two Parts) (Act II.) *Berlin State Opera Orch., D1531.*  
 Siegfried rests after killing the dragon (Act II.) *R. Laubenthal, D1532.*  
 Brunnhilde awakens at Siegfried's kiss (Act III.) *F. Leider-R. Laubenthal, D1532.*  
 Wotan invokes Erda (Act III.) *E. Schipper, D1533.*  
 Erda's awakening (Act III.) *M. Olczewska-E. Schipper, D1533.*  
 Erda can give Wotan no counsel (Act III.) *M. Olczewska-E. Schipper, D1534.*  
 Wotan accepts his fate (Act III.) *E. Schipper and Vienna Opera Orch., D1534.*  
 Brunnhilde regrets her lost godhead (Act III.) *F. Leider-R. Laubenthal, D1535.*  
 Brunnhilde yields herself to Siegfried (Act III.) *F. Leider-R. Laubenthal, D1535.*

**SNOW MAIDEN (Rimsky-Korsakov)**

("Snyegourochka")

Aller au bois. *Gluck, DA486.*  
 Song of the shepherd Lehl. *Gluck, DA486.*  
 The joyous day departs. *Sobinoff, DB890.*

**SONNAMBULA (Bellini)**

Come per me sereno (Act I.). *Galli-Curci, DB256.*  
 Sovra il sen (Act I.). *Galli-Curci, DA213.*  
 Ah! non credea (Act III.) *Galli-Curci DB256; Patti, 03084.*  
 Son geloso. *Galli-Curci-Schipa, DB811.*  
 Ah, fosco cielo! *La Scala Chorus, B2624.*

**SUOR ANGELICA (Puccini)**

Senza Mamma. *Poli-Randaccio, DB181.*

**TALES OF HOFFMANN (Offenbach)**

See under "Contes d' Hoffmann" (page 122)

**TANNHAUSER (Wagner)**

Overture (In 3 Parts). *Symphony Orchestra, D1138-9; Berlin Opera Orchestra, D1317-18.*  
 Overture (2 Parts) *Scala Symphony Orchestra, C4802.*  
 Venusberg Music (In 3 Parts). *Symphony Orchestra, D1071 and D1072.*  
 Allor che tu coll' estro. *Battistini, DB196.*  
 Pilgrims' Chorus (Act I.). *Berlin Opera Chorus, D1317; Widdop-Jones-Chorus, D1074; Victor Male Chorus, EA89.*  
 Elisabeth's greeting (Dich teure) *Rethberg, D1420.*

Operatic Records are also listed in special section under their particular opera.  
 All Speeds are 78 unless otherwise indicated.

# Operas

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### "HIS MASTER'S VOICE" RECORDS

#### TANNHAUSER (Wagner) (Continued)

- Prelude to Act III. *Symphony Orchestra, D1072.*  
 Elisabeth's prayer (Act III.) (All-Macht'ge). *Jeritz, DB1092.*  
 O Star of Eve *Dawson, C1267; Marshall, D1146; Casals (Cello), DB1012.*  
 Pilgrims' Chorus (Act III.) *Jones-Halland-Chorus, D1074.*  
 Grand March (Act II.). *Coldstream Guards Band, C137; Chorus and Symphony Orchestra, D1101.*  
*Berlin Orchestra, D1498.*

#### THAIS (Massenet)

- Ahime! fanciullo ancora (Act I.). *Ruffo, DA354.*  
 Voila donc (Ecco dunque). *Ruffo, DA354.*  
 Meditation (Violin) *Elman, DB235; Kreisler, DB1207; M. Hayward, B2938.*  
 Ah! je suis seule (Act II.). *Lewis, DB810.*  
 O messager de Dieux. *Heldy, DA940.*  
 D'acqua aspergimi (Act III.) (Baigne d'eau). *Battistini-Janni, DB215; Heldy-Journet, DA940.*  
 Te souvient-il (Finale). *Farrar, DB247; Lewis, DB810.*

#### TOSCA (Puccini)

##### Act I.

- Recondita armonia. *Anseau, DA898; Caruso, DA112; Gigli, DA856; Minghetti, DA801.*  
*Mummery, B2724; Valente, C1387.*  
 Ora stammi a sentir *Farrar, DB653.*  
 Tre sbirri, una carozza (Finale). *Battistini-Chorus, DB212.*

##### Act II.

- Se la giurata fede *Ruffo, DA163.*  
 Vissi d' arte. *Destinn, DB223; Edvina, DB543; Farrar, DB245; Giannini, DA892; Jeritz, DA565.*  
*Melba, DB702; R. Morton, E440.*

##### Act III.

- E lucevan le stelle. *Anseau, DA898; Caruso, DA112; Fleta, DA446; Martinelli, DA842;*  
*Mummery, B2724.*  
 Selection (In 2 Parts) *M. Weber's Orchestra, C1413.*  
 Complete Opera, see "Opera Sets" (page 152).

#### TRAVIATA (Verdi)

##### Act I.

- Prelude. *Victor Symphony Orchestra. EB24.*  
 Libiamo (Brindisi). *Caruso-Gluck, D1100.*  
 Un di felice. *Galli-Curci-Schipa, DA711.*  
 Ah! fors'e lui (Aria, Part 1) *Galli-Curci, DA257 and DA216; Hempel, DB272; Melba, DB346;*  
*Tetrazzini, DB531.*  
 Sempre libera (Aria, Part 2).—*Galli-Curci, DA257 and DA216; Hempel, DB294 and DB272;*  
*Melba, DB346; Tetrazzini, DB531.*

##### Act II.

- De' miei bollenti spiriti *Gigli, DB1222; Martinelli, DB339.*  
 Pura siccome (Duet, Violetta-Germont, Part 1).—*Battistini-Moscisca, DB201.*  
 Dite alla giovine (Same Duet, Part 2).—*Galli-Curci-De Luca, DB1165; Galvany-Ruffo, DB176;*  
*Melba-Brownlee, DB987.*  
 Imponete! Non amarlo. *—Galli-Curci-De Luca, DB1165.*  
 Di provenza il mar. *Battistini, DB201; De Luca, DB219.*

##### Act III.

- Addio del passato *Galli-Curci, DA216.*  
 Parigi, o cara.—*Galli-Curci-Schipa, DA216; Bori-McCormack, DM104; De Lucia-Huguet, DB368.*  
 Selection (In 2 Parts) *Creator's Band, EB21.*  
 Vocal Gems (In 2 Parts). *Grand Opera Company, D330.*  
 Complete Opera, See "Opera Sets" (page 153)

#### TRISTAN AND ISOLDA (Wagner)

- Prelude (In 2 Parts) *Berlin State Opera Orch. (4 Parts), E476-7.*  
 Isolde's narrative (Act I.) *Austral-Trenton, D911; Leider-M. Wagner, D1667.*  
 Isolde's curse (Act I.). *Austral-Trenton, D911.*  
 The lovers drink the potion. *Austral-Davies-Chorus, D912.*  
 Introduction, Act II. *Austral, D936.*

##### ACT III.

- Prelude. *London Symphony Orchestra, D1413.*  
 The shepherd's plaintive piping awakens Tristan. *Widdop-Fry-McKenna, D1413.*  
 Kurvenal tells Tristan how they came to Kareol. *Widdop-Fry, D1414.*  
 Tristan awaits Isolde impatiently. *Widdop-Fry, D1414.*  
 Isolde's ship appears in sight. *Widdop-Victor, D1415.*  
 Tristan dies in Isolde's arms. *G. Ljungberg-Widdop, D1415.*  
 Isolde weeps over the dead Tristan. *G. Ljungberg, D1416.*  
 King Mark arrives. Kurvenal is slain. *Andresen-Habich-Noe-Guszciewicz, D1416.*

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.  
 If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.



"GREATEST ARTISTS—FINEST RECORDING!"

TRISTAN AND ISOLDA (Wagner)—Continued

ACT III.

King Mark grieves over the tragedy.

Isolda dies of grief for Tristan (Liebestod)

(Above five Records supplied complete in annotated Album.)

Isolde gives the signal (Love Duet, Part 1).

O night of rapture (Love Duet, Part 2).

The song of love (Love Duet, Part 3).

Andresen-Guslawicz, D1417.

G. Ljungberg, D1417.

Austral-Davies, D736.

Austral-Davies, \*D737.

Austral-Davies, \*D737.

TROVATORE (Verdi)

Act I.

Tacea la notte.

Deserto sulla terra.

Di geloso amor.

Galli-Curci, DB813; Tetrizzini, DB540; Spani, DB1045.

De Muro and Ruggero, DB644.

Ruffo-Fosca-Ischiero, DA462.

Act II.

Anvil chorus (Zingarella).

Stride la vampa.

Condotta all'era in ceppi.

Mal reggendo

Un momento (If a moment).

Il balen (Tempest of the heart).

Per me ora fatale

Grand Opera Company, E103; Victor Chorus, EA89.

Homer, DB252; Thornton, E86.

M Offers, DB1158.

Caruso-Homer, DM112.

Thornton-Hyde, D120.

Dawson, B1319.

Franci with Chorus, DB1262.

Act III.

Ah, si, ben mio

Di quella pira

Caruso, DB112; Martinelli, DB333.

Caruso, DA113; Tamagno, DR102.

Act IV.

D'amor sull' ali.

A che la morte (Miserere).

Caruso-Alda, DK119; Austral-Mummery, D1302; De Muro-Ruggero,

DB644; Martinelli-Destinn, DB333; Ponselle-Martinelli, DB119; 9. Bennett-Turner,

C1692.

Ai nostri monti. Caruso-Homer, DM112; Caruso-Schumann-Heink, DK119; Austral-Mummery,

D1302; Thornton-Hyde, D120; Thornton-Harrison, D306.

Creator's Band, EB17.

Grand Opera Company, C1692.

Selections

Vocal Gems

TURANDOT (Puccini)

Gira la cote (Act I.).

O giovinetto (Act I.).

Signore Ascolta (Act I.).

Non piangere Liu (Act I.).

Gravi, enormi, venerandi (Act II.).

Tu che di gel (Act II.).

Nessun dorma!

O Divina!

Selections (In two Parts).

Covent Garden Chorus, C1566.

Covent Garden Chorus, C1566.

R. Torri, B2409; L. Schoene, E503.

A. Valente, B2458.

La Scala Chorus, D1241.

R. Torri, B2409; L. Schoene, E503.

A. Valente, B2458.

La Scala Chorus, D1241.

Covent Garden Orchestra, C1332.

TWILIGHT OF THE GODS (Wagner)

(Götterdämmerung)

Siegfried's journey to the Rhine (In 2 Parts).

Siegfried's funeral march.

Concluding scene.

Symphony Orchestra, D1080.

Symphony Orchestra, D1092.

Philadelphia Orchestra, ED4.

(Selected passages on 16 records in two albums, series 76.)

Sung by F. Austral, G. Ljungberg, M. Offers, W. Widdop, R. Laubenthal, F. Collier, E. Liszt, etc.

London Symphony Orchestra, Berlin State Opera Orchestra.

VOLUME I.

Norn's scene (Parts 1 and 2)

Norn's scene (Parts 3 and 4)

Dawn—Brunnhilde and Siegfried leave cave

Parting of Siegfried and Brunnhilde

Siegfried's journey down the Rhine

Siegfried welcomed—Drinks potion (Act I.)

Hagen Meditates revenge

Waltraute's narrative (Part I.)

Waltraute's narrative (Part II.)

Waltraute's narrative (Part III.)

Brunnhilde refuses to give the ring

Hagen summons the vassals (Act II.)

Hagen bids Vassals prepare

Siegfried takes oath on spear

Eadie-Arden-Palmer, D1572.

Eadie-Arden-Palmer, D1573.

Austral-Widdop, D1574.

Austral-Widdop, D1574.

Berlin State Opera Orchestra, D1575.

Concerted, D1575.

Ivar Andresen, D1576.

Maartje Offers, D1576.

Maartje Offers, D1577.

Offers-Austral, D1577.

Offers-Austral, D1578.

Andresen and Chorus, D1578.

Andresen and Chorus, D1579.

Austral-Widdop, D1579.

There are some splendid Records in the Historical Section,  
which should not be overlooked by the music lover.

# Operas

Tw

## "HIS MASTER'S VOICE" RECORDS

### TWILIGHT OF THE GODS—Continued.

#### VOLUME II.

Hagen Suggests Revenge to Brunnhilde	<i>Austral-Fear-Collier</i> , D1580.
Siegfried's vulnerability revealed	<i>Austral-Fear-Collier</i> , D1580.
Conspirators agree on Siegfried's death	<i>Concerted</i> , D1581.
Rhine maidens sing of the lost gold (Act III.)	<i>Concerted</i> , D1581.
Siegfried begged to give up ring	<i>Laubenthal-De-Garmo-Kindeamann-Marker</i> , D1582.
Siegfried's death foretold	<i>Laubenthal-De-Garmo-Kindeamann-Marker</i> , D1582.
Rhine maidens leave Siegfried	<i>Concerted</i> , D1583.
Siegfried tells Huntsman his story	<i>Concerted</i> , D1583.
Hagen strikes Siegfried to earth	<i>Concerted</i> , D1584.
Siegfried's death	<i>Rudolf Laubenthal</i> , D1584.
Siegfried's funeral March (Parts 1 and 2)	<i>Berlin State Opera Orchestra</i> , D1585.
Brunnhilde comes to grieve	<i>F. Austral</i> , D1586.
Brunnhilde bids a pyre be built	<i>F. Austral</i> , D1586.
Brunnhilde lights the pyre	<i>F. Austral</i> , D1587.
Brunnhilde rides into pyre	<i>F. Austral</i> , D1587.

#### VALKYRIE (Wagner)

Ride of the Valkyries.	<i>Symphony Orchestra</i> , D1088.
Wotan's farewell and fire music (In two Parts).	<i>Symphony Orchestra</i> , D1079.
Wotan's farewell (In two Parts).	<i>A. Kipnis</i> , D1225.

#### "VALKYRIE"

A representative series of selected passages on 14 Records with annotated handsome Album.

With the following Cast of Singers:

BRUNNHILDE .. .. .	<i>Mmes. Frida Leider and Florence Austral</i>
IEGLINDE .. .. .	<i>Goeta Ljungberg</i>
SEGMUND .. .. .	<i>Walter Widdop</i>
WOTAN .. .. .	<i>Frederick Schorr</i>
HUNDING .. .. .	<i>Howard Fry</i>
THE EIGHT VALKYRIES .. .. .	<i>Chorus, State Opera, Berlin</i>

With the London Symphony Orchestra (Conducted by Albert Coates) and the Opera, Berlin (Conducted by Dr. Leo Blech).

Prelude: Siegmund seeks shelter in Hunding's dwelling.	D1320.
The sword hilt gleams in the firelight.	D1320.
Sieglinde comes to Siegmund.	D1321.
Spring enters the hut.	D1321.
Siegmund greets the spring night.	D1321.
The love duet: You are the Spring.	D1321.
The love duet: How broad is your brow.	D1322.
Siegmund draws the sword from the tree. The lovers fly into the night.	D1322.
Act II.—Introduction: Wotan bids Brunnhilde shield Siegmund in fight.	D1323.
Wotan tells Brunnhilde of the ring and of the fate of the gods.	D1323.
Wotan orders Brunnhilde not to aid Siegmund.	D1324.
Siegmund and Sieglinde reach the mountain pass.	D1324.
Sieglinde is tormented with dread.	D1325.
Brunnhilde appears before Siegmund.	D1325.
Siegmund refuses to follow Brunnhilde.	D1326.
Brunnhilde promises to aid Siegmund.	D1326.
Brunnhilde gives Sieglinde the broken sword.	D1327.
Siegmund challenges Hunding to battle.	D1327.
The combat: Siegmund is slain.	D1328.
Act III.—Prelude: The Ride of the Valkyries.	D1328.
The assembled Valkyries await Brunnhilde.	D1329.
Wotan pronounces Brunnhilde's fate.	D1329.
Wotan explains his decree—The Valkyries flee before Wotan's wrath.	D1330.
Brunnhilde pleads with Wotan.	D1330.
Brunnhilde implores the protection of fire.	D1331.
Wotan bids Brunnhilde farewell.	D1331.
Wotan kisses Brunnhilde to a deep slumber.	D1332.
Wotan summons the magic fire.	D1332.
The rock is surrounded by the magic fire—End of the Opera.	D1333.

#### VESPRI SICILIANI (Verdi)

O tu Palermo	<i>Pinza</i> , DB1087
Spanish Dance	<i>VIDA BREVE, LA (De Falla)</i>
	<i>Kreisler</i> , DA1009; <i>Symphony Orchestra</i> , DA1453.

#### WALLY (Catalini)

*Poli-Randaccio*, DB182.

#### WERTHER (Massenet)

Ah! non mi ridestar! (Pourquoi me reveiller)	<i>Battistini</i> , DB149; <i>Sobinoff</i> , DB891; <i>Schipa</i> , DA870; <i>Hislop</i> , DB944.
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If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.



**WILLIAM TELL (Rossini)**

See under Guglielmo Tell. (Page 126)

**ZAMPA (Herold)**

**Overture** (In two Parts).

**ZAZA (Leoncavallo)**

*Coldstream Guards Band, C1421*

**Il bacio.**

*Farrar—De Luca, DA209.*

**Mamma usciva di casa.**

*Farrar, DA209.*

**Buona Zaza.**

*Ruffo, DA355.*

**E un riso gentil.**

*Martinelli, DA329.*

**Zaza, piccola zingara.**

*Ruffo, DA355.*

**ZEMIRE ET AZOR (Grettry)**

**La Fauvette** (The Warbler).

*Galli-Curci, DB1144.*

**XERXES (Handel)**

**Largo** ("Ombra mai fu"). *Ackland, C1599; Caruso, DB133; Chicago Symphony Orchestra, D1432; Harrison, C1647; Olczewska, D1490; Offers, DA816; K. Lunn, DB506; Schipa, DB1064; Thornton, D275.*

**Largo** (Instrumental) *Whitaker-Wilson (organ) C1237; Sharpe (cello) D436; Powell (violin) DB395.*

**GILBERT AND SULLIVAN OPERAS**

For the stories of these and the other operas mentioned in this Catalogue see "Opera at Home," revised and enlarged edition (1928), obtainable from all "His Master's Voice" accredited dealers, price, 7/6 net.

**GONDOLIERS, THE** (Gilbert and Sullivan). Complete New Electrical Recording Recorded under the direction of Rupert D'Oyly Carte.

An Album is presented with each set of Records.

- |          |   |
|----------|---|
| D1334 12 | Overture—Light Opera Orchestra and <i>List and Learn—Sybil Gordon and Chorus</i>  |
| D1335 12 | (a) Good Morrow, Pretty Maids—Chorus and Short Solos; (b) For the Merriest Fellows are We—R. Walker and Chorus and <i>See, See, at Last They Come—S. Gordon, D. Oldham, G. Baker, and Chorus</i>  |
| D1336 12 | We're Called Gondolieri—D. Oldham, George Baker, and Chorus and <i>Are You Peeping—S. Gordon, B. Elburn, D. Oldham, G. Baker, W. Lawson, A. Davies, and Chorus</i>  |
| D1337 12 | (a) From the Sunny Spanish Shore; (b) In Enterprise of Martial Kind—H. A. Lytton, B. Lewis, Mavis Bennett, Arthur Hosking and (a) <i>O Rapture when Alone Together; (b) There was a Time—Mavis Bennett, Arthur Hosking</i>  |
| D1338 12 | I Stole the Prince—L. Sheffield, H. A. Lytton, B. Lewis, M. Bennett, A. Hosking and (a) <i>But, Bless My Heart; (b) Try We Lifelong—M. Bennett, L. Sheffield, H. A. Lytton, B. Lewis, A. Hosking</i>  |
| D1339 12 | (a) Bridegroom and Bride—Chorus; (b) When a Merry Maiden Marries—Aileen Davies and Chorus and <i>Kind Sir, You Cannot have the Heart—Winifred Lawson</i>  |
| D1340 12 | Do Not Give Way—L. Sheffield, W. Lawson, Aileen Davies, D. Oldham, G. Baker and (a) <i>Now, Pray, What is the Cause—Chorus; (b) Replying, We Sing—D. Oldham, G. Baker, and Chorus</i>   |
| D1341 12 | Then Let's Away—D. Oldham, G. Baker, W. Lawson, A. Davies and <i>Then Away They go to an Island Fair—Finale Act I.—D. Oldham, W. Lawson, A. Davies, G. Baker, and Chorus</i>  |
| D1342 12 | (a) Of Happiness the very Pith—D. Oldham, G. Baker, and Chorus; (b) Rising Early in the Morning—G. Baker and Chorus and <i>Take a Pair of Sparkling Eyes—Derek Oldham</i>   |
| D1343 12 | (a) Here We Are at the Risk of Our Lives—W. Lawson, A. Davies, S. Gordon, B. Elburn, G. Baker, D. Oldham, and Chorus; (b) Dance a Cachucha—Chorus and (a) <i>There Lived a King—L. Sheffield, D. Oldham, G. Baker; (b) In a Contemplative Fashion—D. Oldham, G. Baker, W. Lawson, A. Davies</i> |
| D1344 12 | (a) With Ducal Pomp—H. A. Lytton, Bertha Lewis, and Chorus; (b) On the Day when I was Wedded—Bertha Lewis and <i>To Help Unhappy Commoners—H. A. Lytton, B. Lewis</i>   |
| D1345 12 | (a) I am a Courtier Grave and Serious—H. A. Lytton, B. Lewis, M. Bennett, D. Oldham, G. Baker; (b) Here is a Case—D. Oldham, G. Baker, M. Bennett, W. Lawson, A. Davies, and Chorus and <i>Now Let the Loyal Lieges Gather Round—Finale, Act II.—Full Company</i>                               |

**GONDOLIERS RECORDS—MISCELLANEOUS—**

- |          |  |                               |
|----------|--|-------------------------------|
| B116 10  | Take a Pair of Sparkling Eyes (Cornet Solo by Sergt. <i>Hawkins</i> ) (76) | <i>Coldstream Guards Band</i> |
| C1438 12 | Take a Pair (Tenor Solo)   | <i>D. Oldham</i>              |
| C1273 12 | Selection. Two Parts   | <i>Coldstream Guards Band</i> |

There are some splendid Records in the Historical Section, which should not be overlooked by the music lover.

# Gilbert and Sullivan Operas

No. Size | **H.M.**

"GREATEST ARTISTS—FINEST RECORDING!"

## GILBERT AND SULLIVAN OPERAS—Continued

**H.M.S. PINAFORE** (Gilbert and Sullivan) (Recorded under the direction of Mr. Rupert D'Oyly Carte). (Orchestral accompaniment conducted by Mr. G. W. Byng)

An Album is presented with each set of Records.

### Act I.

- D724 12** Overture—Light Opera Orchestra and *We Sail the Ocean Blue*—Opening Chorus ; (b) *I'm called Little Buttercup*—Bertha Lewis
- D725 12** But tell me who's the youth?—N. Walker and S. Granville ; (b) The nightingale sighed for the moon's bright ray—W. Glynne and Chorus ; (c) A maiden fair to see—W. Glynne and Chorus and *My gallant Crew, good morning!* —S. Granville and Chorus ; (b) *Sir, you are sad*—B. Lewis and S. Granville
- D726 12** Sorry her lot—Violet Essex ; (b) Over the bright blue sea—Chorus ; (c) We sail the ocean blue—Chorus and *Gaily tripping*—Chorus : (b) *Now give three cheers*—P. Baselow, F. Ranalow, S. Granville and Chorus
- D727 12** When I was a lad—F. Ranalow and Chorus ; (b) For I hold that on the seas—F. Ranalow and Chorus and *A British tar*—J. Hay, S. Granville, E. Halland, and Chorus ; (b) *Refrain, audacious tar*—V. Essex and J. Hay
- D728 12** Can I survive? (Finale : Act I, Pt. I)—J. Hay, D. Fancourt, V. Essex and Chorus and *This very night* (Finale : Act I, Pt. II)—P. Baselow, B. Jones, J. Hay, S. Granville, D. Fancourt and Chorus

### Act II.

- D729 12** Fair moon, to thee I sing—S. Granville ; (b) Things are seldom—B. Lewis and S. Granville and *The hours creep on apace*—Violet Essex
- D730 12** Never mind the why—V. Essex, S. Granville and D. Fancourt ; (b) Kind Captain—D. Fancourt and S. Granville and *Carefully on tip-toe stealing*—B. Jones, W. Glynne, S. Granville, F. Hobbs and Chorus
- D731 12** In uttering a reprobation—S. Granville, J. Hay, F. Ranalow, B. Jones and Chorus ; (b) Farewell my own—S. Granville, J. Hay, F. Ranalow, B. Jones and Chorus and *Ere upon your loss you lay much stress*—B. Lewis and Chorus ; (b) *Oh joy, Oh rapture* (Finale : Act II)—S. Granville, H. Milledge, D. Fancourt, B. Lewis and Chorus
- C1283 12** Selection (in 2 Parts) Coldstream Guards Band

**IOLANTHE** (Gilbert and Sullivan) (Recorded under the direction of Mr. Rupert D'Oyly Carte) (Orchestral acc. conducted by Mr. G. W. Byng.) First produced at Savoy Theatre, London, November 25, 1882.

An Album is presented with each set of Records.

### Act I

- D632 12** Overture—Light Opera Orch. and *Tripping hither, tripping thither*—Opening Chorus—Jones, Harding and Chorus
- D633 12** Iolanthe from thy dark exile—Thornton, Walker, Jones, Harding and Chorus and (a) *Good morrow, good Mother!*—S. Granville ; (b) *Fare thee well, attractive stranger*—Thornton and Chorus ; (c) *Good morrow, good lover!* V. Essex ; (d) *None shall part us*—Essex and Granville
- D634 12** Loudly let the trumpet bray—Chorus—Baker, Halland, Dawson Glynne, Oldham, Wilde and Pike and (a) *Entrance of the Lord Chancellor*—Light Opera Orch. : (b) *The law is the true embodiment*—Baker and Chorus ; (c) *my well-loved lord*—Essex, Oldham and Chorus
- D635 12** Though the views of the house—P. Dawson (b) *I'm very much pained*—Oldham, Dawson, Essex ; (c) *Nay tempt me not*—Essex and Chorus ; (d) *Spurn not the nobly born*—Oldham and Chorus and *My Lords, it may not be!* —Essex, Oldham, Baker, Darrell, Fancourt, Granville and Chorus : (b) *When I went to the Bar*—George Baker
- D636 12** When darkly looms the day—Essex, Walker Granville, Oldham Baker Fancourt and Chorus and *For riches and rank*—Essex Thornton, Granville Baker and Chorus
- D637 12** Go away Madam—Thornton, Essex, Baker and Chorus and *Every bill and every measure*—Thornton and Chorus

Operatic Records are also listed in special section under their particular opera. For best results use only "His Master's Voice" Needles.



## GILBERT AND SULLIVAN OPERAS—IOLANTHE—Continued

### Act II

- |         |   |
|---------|---|
| D638 12 | When all night long—R. Radford (b) Strephon's a Member of Parliament—Full Company and <i>When Britain really ruled the waves—Dawson and Chorus</i>  |
| D639 12 | In vain to us you plead—Harding, Jones, H Arnold, Wild and Chorus and (a) <i>Oh, foolish fay—Thornton and Chorus</i> ; (b) <i>Tho' p'raps I may incur your blame—Essex, Oldham, Dawson and Radford</i>                            |
| D640 12 | Love unrequited robs me of my rest (Recit.); (b) When you're lying awake (Song)—G Baker and (a) <i>If you go in, you're sure to win—Baker, Oldham and Fancourt</i> ; (b) <i>If we're weak enough to tarry—Essex and Granville</i> |
| D641 12 | My lord, a suppliant at your feet; (b) It may not be—Baker, Thornton Walker and Chorus and <i>Soon as we may (Finale)—Thornton, Essex, Walker, Baker Wilde Arnold and Chorus</i>  |

## MIKADO, THE, Comic Opera (Gilbert and Sullivan) (Mih-kah-doh)

Recorded under the direction of Mr. Rupert D'Oyly Carte. (Orchestral accompaniment by Mr. Arthur Wood.)

Comic Opera in two-acts, by Sullivan; text by Gilbert. First produced at the Savoy Theatre, London, March 14, 1885.

An Album is presented with each set of Records.

- |          |   |                       |
|----------|---|-----------------------|
| D1172 12 | Overture. Parts 1 and 2   | Light Opera Orchestra |
| D1173 12 | If You Want to Know Who We Are—Derek Oldham and Chorus of Men and <i>A Wand'ring Minstrel I—Derek Oldham and Chorus of Men</i>  |                       |
| D1174 12 | Our Great Mikado—George Baker and Chorus of Men and (a) <i>Young Man, Despair, Likewise go to—Leo Sheffield, Derek Oldham, George Baker</i> ; (b) <i>And Have I Journey'd for a month—Derek Oldham, Leo Sheffield</i>   |                       |
| D1175 12 | (a) Behold the Lord High Executioner; (b) As Some Day it May Happen—Henry A. Lytton and Chorus of Men and (a) <i>Comes a Train of Little Ladies—Chorus of Girls</i> ; (b) <i>Three Little Maids from School—Elsie Griffin, Doris Hemingway, Beatrice Elburn and Chorus of Girls</i>   |                       |
| D1176 12 | (a) So Please You, Sir, We Much Regret—Elsie Griffin, Aileen Davies, Beatrice Elburn, Leo Sheffield and Chorus of Girls; (b) Were You not to Ko-Ko Plighted—Elsie Griffin and Derek Oldham and <i>I am so Proud—Leo Sheffield, Henry A. Lytton, George Baker</i>  |                       |
| D1177 12 | With Aspect Stern and Gloomy Stride (Finale, Act I, Part 1)—Leo Sheffield, Henry A. Lytton, Derek Oldham, Elsie Griffin, Aileen Davies, Beatrice Elburn, George Baker and Chorus and <i>Your Revels Cease (Finale, Act I, Part 2)—Bertha Lewis, Derek Oldham, Aileen Davies, Beatrice Elburn and Chorus</i>                                     |                       |
| D1178 12 | Oh, Faithless One (Finale, Act I, Part 3)—Bertha Lewis, Derek Oldham, Elsie Griffin and Chorus and <i>Braid the Raven Hair (Opening Chorus, Act 2)—Beatrice Elburn and Chorus of Girls</i>  |                       |
| D1179 12 | The Sun Whose Rays are all Ablaze—Elsie Griffin and <i>Brightly Dawns Our Wedding Day (Madrigal)—Elsie Griffin, Doris Hemingway, Derek Oldham, George Baker</i>   |                       |
| D1180 12 | (a) Here's a How-de-do!—Elsie Griffin, Derek Oldham, Henry A. Lytton; (b) <i>Mi-ya-Sa-ma (Entrance of Mikado)—Bertha Lewis, Darrell Fancourt and Chorus</i> and <i>A More Humane Mikado Never Did in Japan Exist—Darrell Fancourt and Chorus of Men</i>   |                       |
| D1181 12 | The Criminal Cried as He Dropped Him Down—Aileen Davies, Henry A. Lytton, Leo Sheffield and Chorus and (a) <i>See How the Fates Their Gifts Allot—Darrell Fancourt, Bertha Lewis, Aileen Davies, Henry A. Lytton, Leo Sheffield</i> ; (b) <i>The Flowers that Bloom in the Spring—Derek Oldham Henry A. Lytton</i>                              |                       |
| D1182 12 | (a) Alone and Yet Alive—Bertha Lewis; (b) On a Tree—Henry A. Lytton and (a) <i>There is Beauty in the Bellow of the Blast—Bertha Lewis, Henry A. Lytton</i> ; (b) <i>For He's Gone and Married Yum-Yum (Finale, Act 2)—Aileen Davies, Henry A. Lytton, Derek Oldham, Elsie Griffin, Beatrice Elburn, Leo Sheffield, George Baker and Chorus</i> |                       |

## MIKADO RECORDS—MISCELLANEOUS

- |          |  |
|----------|--|
| B116 10  | Selection (76) and <i>Take a Pair of Sparkling Eyes (Sullivan) (Cornet Solo by Sergt. Hawkins) (76)—Coldstream Guards Band</i> |
| EB5 12   | Gems. Parts 1 and 2  |
| B2354 10 | Selection. Parts 1 and 2   |

LABELS—DA and DB (Red)  
DO (Pale Blue)

DJ and DK (Buff)  
DQ (White)

DM (Pale Green)

# Gilbert and Sullivan Operas

No. Size | Pa

"HIS MASTER'S VOICE" RECORDS.

## GILBERT AND SULLIVAN OPERAS—Continued.

**PATIENCE (Gilbert and Sullivan)** Recorded under the direction of Mr. Rupert D'Oyly Carte (Orchestral acc. conducted by Mr. G. W. Byng).

First produced at the Opera Comique, London, on April 23rd 1881

An Album is presented with each set of Records.

### Act I.

- D563 12 Overture—Light Opera Orch and Twenty Love-sick Maidens We—  
Walker, Baselow (Soloists), and Chorus
- D564 12 Recit. : Still Brooding on their Mad Infatuation ; (b) I cannot Tell what this Love  
May Be—V. Essex (Soloist), Walker, B Jones (Short Solos) and Chorus and  
The Soldiers of the Queen—P. Dawson (Soloist) and Chorus
- D565 12 In a Doleful Train Two and Two we Walk All Day—Walker, B Jones, G. Baker  
(Soloists) and Chorus and When I First Put this Uniform On—P.  
Dawson (Soloist) and Chorus ; (b) Am I Alone, and Unobserved ? G. Baker
- D566 12 If You're Anxious For to Shine—G. Baker and Long Years Ago—Essex and  
Walker ; (b) Prithee, Pretty Maiden—Essex and Randalow
- D567 12 Let the Merry Cymbals Sound (Finale, Act I, Pt. I)—Pike, Dawson, Baker (Soloists),  
and Chorus and Stay, We Implore You (Finale, Act I, Pt. II)—Pike,  
Baker (Soloists), Thornton, Essex, (Short Solos) and Chorus
- D568 12 What means this Interference ? (Finale, Act I, Pt. III)—Essex, Baker, Walker,  
B. Jones (Soloists), and Chorus and I Hear the Soft Note (Finale  
Act I. Pt. IV.)—Walker, Randalow (Soloists),  
Essex, Baker (Short Solos), and Chorus

### Act II.

- D569 12 Sad is that Woman's Lot—E. Thornton and Turn, Oh Turn in this Direction—  
Thornton, Heyl, Walker, Essex, B Jones and Baselow ; (b) A Magnet Hung  
in a Hardware Shop—F. Randalow (Soloist) and Chorus
- D570 12 Love is a Plaintive Song—V. Essex ; (b) So Go to Him and Say to Him—Thornton  
and Baker and It's Clear that Mediaeva Art Alone Retains Its Zest  
Pike, Baker and Dawson
- D571 12 If Saphir I Choose to Marry—B. Jones, Walker, Pike, Baker, and Halland and  
(a) When I Go out of Door—Baker and Randalow ; (b) I'm a Waterloo House  
Young Man—F. Randalow (Soloist), and Chorus ; (c) After Much Debate In-  
ternal (Finale, Act II)—Full Company

### C1274 12 PATIENCE—MISCELLANEOUS

Selection. Parts 1 and 2

Coldstream Guards Band

**PIRATES OF PENZANCE, THE (Gilbert and Sullivan).** (Recorded under the direction of Mr. Rupert D'Oyly Carte) (Orchestral accompaniment conducted by Dr. Malcolm Sargent).

First produced at the Bijou Theatre, Paignton, on December 30th, 1879.

An Album is presented with each set of Records (Series 83).

### CHARACTERS :

Major-General Stanley	.. .. .	George Baker
The Pirate King	.. .. .	Peter Dawson
Samuel (His Lieutenant)	.. .. .	Stuart Robertson
Frederic (A Pirate Apprentice)	.. .. .	Derek Oldham
The Sergeant of Police	.. .. .	Leo Sheffield
Mabel	.. .. .	Elsie Griffin
Edith	(Daughters of the Major-General)	Nellie Briercliffe
Kate	.. .. .	Nellie Walker
Ruth (A Private Maid-of-all-work)	.. .. .	Dorothy Gill
Chorus of Pirates, Policemen, and the rest of the Major-General's Daughters.		

- D1678 12 "Pirates of Penzance"—Overture. Parts 1 and 2
- D1679 12 (a) Pour, O pour, the pirate sherry ; (b) When Fred'ric was a little lad  
and (a) Oh, better far to live and die ; (b) O false one, you have deceived me
- D1680 12 (a) What shall I do ? ; (b) Climbing over rocky mountain  
and (a) Stop, ladies, pray ; (b) Oh ! is there not one maiden breast ?
- D1681 12 (a) 'Tis Mabel ; (b) Poor wandering one  
and (a) What ought we to do ? Gentle Sisters say ; (b) How beautifully blue the sky
- D1682 12 (a) Stay, we must not lose our senses ; (b) Hold, monsters!  
and I am the very model of a modern Major-General

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.  
If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.



GILBERT AND SULLIVAN OPERAS—PIRATES OF PENZANCE—Continued.

- D1683 12 O, men of dark and dismal fate (Finale, Act 1, Part 1)  
and You may go, for you're at liberty (Finale, Act 1, Part 2)  
D1684 12 Oh! dry the glist'ning tear  
and (a) Then, Fred'ric, let your escort lion hearted; (b) When the foeman bares his steel  
D1685 12 (a) Now for the pirates' lair; (b) When you had left our pirate fold and  
(a) Away, away! my heart's on fire; (b) All is prepared!; (c) Stay, Fred'ric, stay!  
D1686 12 Ah, leave me not to pine!  
and (a) No, I am brave!; (b) When a felon's not engaged  
D1687 12 (a) A rollicking band of pirates we; (b) With cat-like tread  
and (a) Hush, hush! not a word; (b) Softly sighing to the river (Finale, Act 2, Pt. 1)  
D1688 12 Now what is this? and what is that? (Finale, Act 2, Part 2)  
and To gain a brief advantage (Finale, Act 2, Part 3)

Act II.

- D510 12 Oh! Dry the Glist'ning Tear—Introduction, Act II—V. Essex and Chorus of Girls;  
(b) Now Fred'ric, Let Your Escort Lionhearted—Oldham and Baker and  
When the Foeman Bares His Steel—Dawson (Soloist), Essex, Baker (Short Solos)  
and Chorus  
D511 12 Now for the Pirates' Lair—Oldham, Radford and Thornton; (b) When You Had  
Left Our Pirate Fold—Oldham, Radford and Thornton and Away, Away,  
My Heart's On Fire—Oldham, Radford and Thornton; (b) All is Prepared!  
Your Gallant Crew await You! (c) Stay, Frederic Stay—Oldham and Essex  
D512 12 Ah, Leave Me not to Pine Alone and Desolate—Oldham and Essex and (a) Yes,  
I am Brave! Oh, Family Descent—Essex, Dawson and Chorus of Police;  
(b) When a Felon's not Engaged in His Employment  
P. Dawson and Chorus of Police  
D513 12 A Rollicking Band of Pirates We—P. Dawson and Chorus of Pirates and Police;  
(b) With Cat-like Tread—E. Halland and Chorus of Pirates and Hush, Hush!  
Not a Word—Baker (Soloist) Oldham (Short Solo) and Chorus of Police  
and Pirates; (b) Softly Sighing to the River—Finale, Act II, Pt. I—G. Baker  
and Chorus of Pirates and Police  
D514 12 Now What is This and What is That?—Finale, Act II, Pt. II—Oldham, Baker  
Radford, Essex (Soloists) and Full Chorus and To Gain a Brief Advantage  
You've Contrived—Finale, Act II, Pt. III—Dawson, Baker, Radford,  
Essex, Thornton (Soloists) and Full Chorus

PRINCESS IDA—

Complete Opera recorded under the direction of Mr. Rupert D'Oyly Carte, with  
Orchestral accompaniment. Handsome Album presented with each set.

- D977 12 Princess Ida—Overture—Orchestra and Search throughout—Granville;  
(b) Now hearken Sheffield  
D978 12 To-day we meet my baby bride and I—Derek Oldham and From the distant  
panorama—Chorus; (b) We are Warriors Concerted  
D979 12 If you give me—Lytton; (b) Perhaps if you address—Concerted and  
Come, Cyril, Florian—Concerted and Chorus  
D980 12 Towards the Empyrean heights—Anderson, Sharp and Chorus and  
Mighty Maiden—Chorus; (b) Minerva! Minerva!—W. Lawson  
D981 12 Come, mighty Must!—Bertha Lewis and Gently, gently, evidently  
we are safe—Concerted  
D982 12 I am a maiden; (b) The world is but a broken toy—Concerted and  
A lady fair; (b) Woman of the wisest wit—Concerted  
D983 12 Now wouldn't you like; (b) Merrily ring—Concerted and Would you  
know—L. Darnton; (b) Oh! joy—Concerted  
D984 12 Madam, without the castle walls—Concerted and Be reassured  
Concerted and Chorus—  
D985 12 Death to the Invader—E. Sharp and Chorus and When'er I Spoke—  
Lytton; (b) I built upon a rock—Lawson  
D986 12 When anger spreads—Chorus; (b) This helmet—Fancourt and Chorus and  
This is our duty—Chorus; (b) With joy abiding—Concerted and Chorus

There are some splendid Records in the Historical Section,  
which should not be overlooked by the music lover.

# Gilbert and Sullivan Operas

No. Size | **Ru**

"HIS MASTER'S VOICE" RECORDS.

## RUDDIGORE (Gilbert and Sullivan)

Complete Opera recorded under the direction of Mr. Rupert D'Oyly Carte with Orchestral accompaniment.

An Album is presented with each set of Records.

- ACT I.**
- D878 12 "Ruddigore" Overture—Light Opera Orchestra and (a) *Fair is Rose as the bright May Day*—Chorus; (b) *Sir Rupert Murgatroyd*—Bertha Lewis and Chorus
- D879 12 If somebody there changed to be—Elsie Griffin and *I know a youth who loves a little maid*—Griffin—Baker
- D880 12 From the briny sea—Chorus; (b) I shipped d'y'e see—Derek Oldham and Chorus; (c) *Hornpipe*—Light Opera Orch. and (a) *My boy, you may take it from me*—Baker—Oldham; (b) *The Battle's roar is over*—Griffin—Oldham
- D881 12 If well his suit has sped—Chorus (b) In sailing o'er life's ocean wide—Griffin—Oldham—Baker and *Cheerily carols the lark*—Eileen Sharp
- D882 12 Welcome gentry, for your entry—Chorus; (b) O why am I moody and sad?—Leo Sheffield and Chorus and (a) *You understand*—Oldham Sheffield; (b) *Hail the Bride* (Finale Act I, Pt. I)—Chorus
- D883 12 When the buds are blossoming (Madrigal) (Finale, Act I, Pt. II) Griffin—Lewis—Oldham—Halland and Chorus and *Hold Bride and Bridegroom ere you wed each other* (Finale, Act I, Pt. III)
- D884 12 Farewell, thou hadst my heart (Finale, Act I, Pt. IV) Griffin—Sharp—Lewis—Sheffield—Baker—Oldham—Halland and Chorus and (a) *I once was as meek as a new born lamb*—Baker—HCUANO; (b) *Happily coupled are we*—Derek Oldham and Chorus
- ACT II**
- D885 12 In bygone days—Griffin—Baker and Chorus; (b) Painted emblems of a race—Fancourt—Baker and Chorus and (a) *When the night wind howls*—Darrell Fancourt and Chorus; (b) *He yields*—George Baker and Chorus
- D886 12 I once was a very abandon'd person—Sharp—Sheffield; (b) My eyes are fully opened—Sharp—Baker—Sheffield and (a) *There grew a little flower*—Lewis—Fancourt; (b) *Finale—Full Company.*

## TRIAL BY JURY (Gilbert and Sullivan). (Recorded under the direction of Rupert D'Oyly Carte. With Orchestral Accompaniment. Issued in Album—Series No. 71.)

The Learned Judge—L. Sheffield, the Plaintiff—W. Lawson, the Usher—G. Baker, the Defendant D. Oldham, the Counsel—A. Hosking.

- D1469 12 (a) Hark, the Hour of Ten is sounding; (b) Is this the Court of the Exchequer? and (a) *When First My Old, Old Love*; (b) *All Hail, Great Judge!*
- D1470 12 (a) For These Kind Words; (b) When I Good Friends (The Judge's Song) and (a) *Swear Thou the Jury!*; (b) *Where is the Plaintiff?*
- D1471 12 (a) Oh, Never Never; (b) May it Please You and (a) *That She is Reeling*; (b) *Oh, Gentlemen, listen*; (c) *That seems a Reasonable Proposition*
- D1472 12 (a) A Nice Dilemma; (b) I Love Him and (a) *The Question, Gentlemen*; (b) *Oh, Joy Unbounded*

## YEOMAN OF THE GUARD, THE (Gilbert and Sullivan). Recorded under the direction of Mr. Rupert D'Oyly Carte. Orchestral accompaniment conducted by Dr. Malcolm Sargent.

Opera in two acts by Sullivan; text by Gilbert. First produced at the Savoy Theatre, London, October 3, 1888.

An Album is presented with each set of Records (Series No. 74.)

- ACT I.**
- D1549 12 "The Yeomen of the Guard"—Overture—Light Opera Orchestra and *When maiden loves, she sits and sighs*—Nellie Briercliffe
- D1550 12 Tower Wardens, under orders—Henry Millidge and Chorus and *When our gallant Norman foes*—Dorothy Gill and Chorus
- D1551 12 (a) Alas! I waver to and fro—Nellie Briercliffe, Walter Glynnne, and Peter Dawson (b) Is life a boon?—Derek Oldham and (a) *Here's a man of jollity*—Chorus; (b) *I have a song to sing, O!*—Winifred Lawson, George Baker, and Chorus
- D1552 12 (a) How say you, maiden, will you wed?—Arthur Hosking, Winifred Lawson, and George Baker; (b) I've jibe and joke—George Baker and *'Tis done, I am a bride*—Winifred Lawson

All Speeds are 78 unless otherwise indicated.  
For Prices of Records, see page ii.



GILBERT AND SULLIVAN OPERAS—YOEMAN OF THE GUARD. —Continued.

ACT. I.—Continued.

- D1553 12 | (a) Were I thy bride—Nellie Briercliffe; (b) Oh! Sergeant Meryll, is it true? (Finale, Act I., Part 1)—Peter Dawson and Chorus and *Forbear, my friends* (Finale, Act I., Part 2)—Derek Oldham, Nellie Briercliffe, Leo Sheffield and Male Chorus
- D1554 12 | Aye, hug him, girl (Finale, Act I., Part 3)—Leo Sheffield, Derek Oldham, Nellie Briercliffe, and Male Chorus and *The pris'ner comes to meet his doom* (Finale, Act I., Part 4)—Full Company
- D1555 12 | My Lord, my Lord, I know not how to tell (Finale, Act I., Part 5)—Full Company and *Night has spread her pall once more*—Dorothy Gill and Chorus

ACT II.

- D1556 12 | Oh! a private buffoon is a light-hearted loon—George Baker and (a) *Hereupon we're both agreed*—George Baker and Leo Sheffield; (b) *Free from his fetters grim*—Derek Oldham
- D1557 12 | (a) Strange adventure!—Elsie Griffin, Dorothy Gill, Derek Oldham, and Peter Dawson; (b) Hark! what was that, Sir—Peter Dawson, Derek Oldham, Arthur Hosking, Leo Sheffield, George Baker, and Chorus and *Like a ghost his vigil keeping*—George Baker, Leo Sheffield, Arthur Hosking and Chorus
- D1558 12 | A man who would woo a fair maid—Derek Oldham, Winifred Lawson, and Nellie Briercliffe and (a) *When a wooer goes a-wooing*—Winifred Lawson, Nellie Briercliffe, Derek Oldham, and George Baker; (b) *Rapture, rapture*—Dorothy Gill and Peter Dawson
- D1559 12 | Comes the pretty young bride (Finale, Act II., Part 1)—Full Company and *Leonard, my loved one* (Finale, Act II., Part 2)—Winifred Lawson, Derek Oldham, George Baker, and Chorus

YEOMAN OF THE GUARD RECORDS—MISCELLANEOUS—

- C1289 12 | Selection. Parts 1 and 2 Coldstream Guards Band

OPERA SETS

AIDA—Verdi.

Aida (An Ethiopian Princess, now a slave) (Soprano)	.. .. .	Dusolina Giannini
Rhadames (An Egyptian General) (Tenor)	.. .. .	Aureliano Pertile
Amneris (Daughter of Pharaoh) (Mezzo-Soprano)	.. .. .	Irene Minghini-Cattaneo
Amonasro (King of Ethiopia, Aida's Father) (Baritone)	.. .. .	Giovanni Inghilleri
Pharaoh (King of Egypt) (Bass)	.. .. .	Guglielmo Masini
Ramphis (High Priest) (Bass)	.. .. .	Luigi Manfrini
A Messenger (Tenor)	.. .. .	Giuseppe Nessi

With Members of the Orchestra and Chorus of La Scala, Milan, conducted by Maestro Carlo Sabajno

Nineteen 12-inch Double-sided Records.

The set in two handsome Albums (Series No. 77).

Volume I. contains Acts I. and II. Volume II. contains Acts III. and IV. Sung in Italian.  
The Two Albums are presented free with each set of Nineteen Records.

ACT I.

- D1595 12 | Preludio (Overture)—Members of the Orchestra of La Scala, Milan (Conducted by Carlo Sabajno) and *Si, corre voce* (Yes, it is rumoured)—Pertile and Manfrini

LABELS—DA and DB (Red)  
DO (Pale Blue)

DJ and DK (Buff)  
DQ (White)

DM (Pale Green)

# Opera Sets

No. Size | **Ai**

## "HIS MASTER'S VOICE" RECORDS

### AIDA—Verdi—Continued.

#### ACT I.

- D1596 12 Se quel guerrier io fossi! (What if 'tis I am chosen) (Celeste Aida)—Aureliano Pertile and *Quale insolita fiamma nel tuo sguardo! (In thy visage I trace a joy unwonted)*—Pertile and Cattaneo
- D1597 12 Vieni, o diletta (Come hither, thou I dearly prize)—Pertile, Giannini, Cattaneo, Manfrini, Nessi and Masini, with Chorus and *Si guerra e morte (Yes, death and battle)*—Pertile, Giannini, Cattaneo, Manfrini, Nessi and Masini, with Chorus
- D1598 12 Ritorna vincitor! (May laurels crown thy brow)—Dusolina Giannini and *I sacri nomi di padre . . . d'amante (Those names so holy of father, of lover)*—Dusolina Giannini
- D1599 12 Immenso Ftha (Hail, mighty Phtha)—Members of the Chorus and *Danza delle sacerdotesse (Dance of Priestesses)*—Members of the Chorus
- D1600 12 Mortal, diletto ai Numi (To thee, God-favoured mortal)—Pertile and Manfrini, with Chorus and

#### ACT II.

- D1600 12 *Chi mai fra gl' inni (Our songs his glory praising)*—Irene Minghini-Cattaneo with Chorus
- D1601 12 Vieni, sul crin (Come, bind thy flowing tresses round)—Giannini and Cattaneo, with Chorus and *Ebben, qual nuovo fremito (Nay, tell me then)*—Giannini and Cattaneo
- D1602 12 Pietà ti prenda (On all my anguish sweet pity take)—Giannini and Cattaneo, with Chorus and *Gloria all' Egitto (Glory to Isis)*—Members of the Chorus
- D1603 12 Ballabili (Dance)—Members of the Orchestra and *Vieni, o guerriero vinci (Hither advance, oh glorious band)*—Members of the Chorus and Orchestra
- D1604 12 Salvator della Patria (Saviour brave of thy country)—Pertile, Giannini, Cattaneo, Inghilleri and Masini and *Quest' assisa ch' io vesto (This my habit has told you already)*—Pertile, Giannini, Cattaneo, Inghilleri, Manfrini, and Masini, with Chorus
- D1605 12 O Re; pei sacri Numi (O King; by heaven above us)—Pertile, Masini and Manfrini, with Chorus and *Venga la schiava (Now let yon bonmaid rob me of my love)*—Pertile, Giannini, Cattaneo, Inghilleri and Manfrini, with Chorus

#### ACT III.

- D1606 12 O tu che sei d' Osride (O thou who is Osiris art)—Cattaneo and Manfrini, with Chorus and *Qui Rhadames Verra! (He will ere long be here!)*—Dusolina Giannini
- D1607 12 O cieli azzurri (O skies cerulean)—Dusolina Giannini and *Ciel! mio padre! Rivedrai le foreste imbalsamate (Heaven my Father)*—Dusolina Giannini and Giovanni Inghilleri
- D1608 12 Su, dunque! Sorgete Egizie coorti! (Up, Egypt's fierce nation)—Dusolina Giannini and Giovanni Inghilleri and *Pur ti riveggo (I see thee again)*—Aureliano Pertile and Dusolina Giannini
- D1609 12 Fuggiam gli ardori (Ah, fly from where these burning skies are all beneath them blighting)—Aureliano Pertile and Dusolina Giannini and *Aida! Tu non m'ami (Aida! Me thou lov'st not!)*—Pertile, Giannini and Inghilleri
- D1610 12 Tu! Amonasro! (Thou! Amonasro!)—Pertile, Inghilleri and Cattaneo and

#### ACT IV.

- D1610 12 *L'aborrita rivale a me suggia (She, my rival, detested, has escaped me)*—Pertile and Cattaneo
- D1611 12 Ah! tu dei vivere! (Ah! no! consent to live)—Pertile and Cattaneo and *Ohime morir mi sento (Ah me! death's hand approaches)*—Irene Minghini-Cattaneo with Chorus
- D1612 12 Rhadames! Rhadames! (Rhadames! Rhadames!)—Cattaneo and Manfrini, with Chorus and *Sacerdoti! compiste un delitto! (Priests of Heaven, a crime ye've enacted)*—Pertile, Giannini, Cattaneo and Manfrini, with Chorus
- D1613 12 Presago il core (My heart foreboded)—Pertile and Giannini, with Chorus and *O terra, addio (Farewell, O Earth)*—Pertile, Giannini and Cattaneo, with Chorus

For Prices of Records, see page ii.  
All Speeds are 78 unless otherwise indicated.



ANDREA CHENIER—Giordano.

Complete Opera in Italian by Soloists and Chorus of La Scala, Milan; 17 Double-Sided Records in Album. Records may be purchased separately.

ACT I.

- \*S.5220 { Compiacente a' colloqui (Son sesant'anni) Pacini, br.; Ceccarelli, bs.).  
T'odio, casa dorata! (Pacini, br.; Bartolomasi, s.; Garrone, ms.).  
Ancor così, Maddalena (Bartolomasi, s.; Garrone, ms.).
- \*S.5222 { Per stasera, pazienza! (Bartolomasi, s.; Venturini, bs.; Garrone, ms.; Festa, t.).
- \*S.5224 { Debole e il Re (Bartolomasi, s.; Venturini, bs.; Garrone, ms.; Festa, t.).  
O pastorelle, addio (Coro femminile)  
Signor Chenier. Madame la Contessa? (Bartolomasi, s.; Lupato, t.)  
Venturini, bs.; Garrone, ms.; Festa t., e Coro).
- \*S.5226 { Un di all'azzurro spazio (Improvviso) (Luigi Lupato, t.).  
Perdonatemi! (Finale Quadro I.) (Pacini, br.; Bartolomasi, s.; Garrone, ms., e Coro).
- \*S.5228 { Per l'ex inferno! (Ceccarelli, bs.; Garrone, ms.; Festa, t.).

ACT II.

- \*S.5230 { No, non m'inganno! (Lupato, t.; Venturini, bs.; Festa, t.).  
Io non amato ancor! (Lupato, t.; Venturini, bs.).  
Calligra a inverto femminil! (Lupato t.; Venturini, bs.).
- \*S.5232 { Accetto il passaporto! (Lupato, t.; Pacini, br.; Venturini, bs.; Festa, t.; Garrone, ms., e Coro).  
Andrea Chenier! (Garrone, ms.; Lupato, t.; Festa, t.; Bartolomasi, s.; Venturini, bs.).
- \*S.5234 { Ancor ricordi? (Bartolomasi, s.; Lupato, t.; Festa, t.).  
Spero in voi! (Bartolomasi, s.; Lupato, t.).
- \*S.5236 { Maddalena di Coigny! (Finale, Quadro II.) (Bartolomasi, s.; Lupato, t.; Pacini, br.; Ceccarelli, bs.; Festa, t., e Coro).

ACT III.

- \*S.5238 { Dumouriez traditore (Ceccarelli, bs.; Pacini, br., e Coro).  
Lagrima e sangue (Pacini, br., e Coro).
- \*S.5240 { Son la vecchia Madlon (Timitz, ms.; Pacini, br., e Coro).  
L'uccello e nella rete! (Pacini, br.; Festa, t.).
- \*S.5242 { Un di m'era di gioia (Adolfo Pacini, br.).  
Or io rinnego il santo grido (Bartolomasi, s.; Pacini, br.; Ceccarelli, bs.; Festa, t.).
- \*S.5244 { Io t'aspettava! (Bartolomasi, s.; Pacini, br.).  
La mamma morta (Bartolomasi, s.);  
E l'angelo s'accosta (Bartolomasi, s.; Pacini, br.; Ceccarelli, bs., e Coro).
- \*S.5246 { Egli non guarda! (Bartolomasi, s.; Ceccarelli, bs.; Venturini, bs.; Pacini, br.; Lupato, t.; N. N. bs., e Coro).
- { Si fui soldato (Difesa di Chenier) (Luigi Lupato, t.).
- \*S.5248 { Udiamo i testimoni! (Finale, Quadro III.) (Bartolomasi, s.; Pacini, br.; Venturini, bs.; Lupato, t.; N. N., be., e Coro).

ACT IV.

- \*S.5250 { Cittadino, men duol (Come un bel di di maggio) (Lupato, t.; Venturini, bs.; Ceccarelli, bs.).  
Viene a costei concesso (Pacini br., Bartolomasi, s.; Ceccarelli, bs.).
- \*S.5252 { Benedico il destino! (Vicino a te s'acqueta); Bartolomasi, s.; Lupato, t. Pacini, br.  
Salvo una madre! (Finale dell'Opera); Bartolomasi, s. Lupato t. Ceccarelli, bs.

BARBIERE DI SIVIGLIA (II)—Rossini.

Complete Opera in Italian by Soloists and Chorus of La Scala, Milan; in 2 10-inch and 15 12-inch Double-sided Records in Album. Records may be purchased separately.

ACT I.

- \*S.5110 { Overture P. I. (Orchestra Sinfonica del "Grammofono," Milano).  
Overture P. II. (Idem).
- \*S.5112 { Piano, pianissimo (Atto I.) (Taliani, t.; Festa, t., e Coro)  
Ecco ridente in cielo (Taliani, t.).

- \*S.5114 { El Fiorello? (Taliani, t.; Festa, t., e Coro).  
Largo al factotum (Badini, br.).
- \*R.5115 { Gente indiscreta (Taliani, t.; Festa t.; Badini, br.).  
Ah! che ne dite? (Di Lelio, bs.; Carnevali, bf.; Badini, br.; Pereira, s.).

There are some splendid Records in the Historical Section, which should not be overlooked by the music lover.

**BARBIERE DI SIVIGLIA (II)—Rossini—Continued.**

- |  |   |
|--|---|
| <p><b>*S.5116</b> { Ah! che bella vita (Badini, br.; Taliani, t.; Carnevali, bf.).<br/>Se il mio nome (Taliani, t.; Pereira s.; Carnevali, bf.; Badini, br.).</p> <p><b>*S.5118</b> { All'idea di quel metallo (Badini, br. Taliani, t.).<br/>Piano, piano; un'altra idea (Badini, br.; Taliani, t.).</p> <p><b>*S.5120</b> { Una voce poco fa (Pereira, s.).<br/>Io sono docile (Pereira, s.).</p> <p><b>*S.5122</b> { Sì, sì la vincerò (Pereira, s.; Badini, br.; Carnevali, bf.; Di Lelio, bs.).<br/>La calunnia e un venticello (Di Lelio, bs.).</p> <p><b>*S.5124</b> { Dunque io son (Pereira, s.; Badini, br.).<br/>Manca un foglio (Carnevali, bf., Pereira, s.).</p> <p><b>*R.5125</b> { Ora mi sento meglio (Carnevali, bf.; Pereira, s.).<br/>Insomma, mio signore (Carnevali, bf., Taliani, t.; Pereira, s.).</p> <p><b>*S.5126</b> { Fin'ora in questa camera (Ehi di casa) (Taliani, t.; Pereira, s.; Carnevali, bf.).<br/>E Rosina; or son contento (Taliani, t.; Carnevali, bf.; Pereira, s.; Di Lelio, bs.).</p> | <p><b>*S.5128</b> { Ecco qua! sempre un'istoria (Pereira, s.; Di Lelio, bs.; Taliana, t.; Carnevali, bf.).<br/>Freddo ed immobile (Pereira, s.; Taliani, t.; Badini, br.; Di Lelio, bs.).<br/>Mi par d'esser con la testa (Pereira, s.; Taliani, t.; Badini, br.; Carnevali, bf.; Di Lelio, bs.; Festa, t.).</p> <p><b>*S.5130</b> { Ma vedi il mio destino (Pace e gioia) (Quadro III.) (Carnevali, bf.; Taliani, t.).<br/>Bella voce! bravissima! (Carnevali, bf.; Badini, br.; Taliani, t.; Pereira, s.).</p> <p><b>*S.5132</b> { Don vasilò (Cosa veggio) (Badini, br.; Taliani, t.; Carnevali, bf.; Di Lelio, bs.).<br/>Buona sera mio signore (Badini, br.; Pereira, s.; Taliani, t.; Carnevali, bf.; Di Lelio, bs.).</p> <p><b>*S.5134</b> { Orsu, signor Don Bartolo (Badini, br.; Taliani, t.; Carnevali, bf.).<br/>Che vecchio sospettoso! (Mometti, s.).</p> <p><b>*S.5136</b> { Temporale (Badini, br.; Taliani, t.; Pereira, s.).<br/>Ah! quai colpo inaspettato (Badini, br.; Taliani, t.; Pereira, s.).</p> <p><b>*S.5138</b> { Ah disgraziati noi! (Finale dell'opera) (Pereira, s.; Taliani, t.; Badini, br.; Carnevali, bf.).</p> |
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**BOHEME (La)—Puccini.**

Complete new Electrical Recording of Puccini's ever-popular opera. Conducted by Cav. Carlo Sabajno, and with the assistance of the Chorus and Members of La Scala Orchestra, Milan; on 13 12-inch Double-Sided Records in Album. Records may be purchased separately

- | Act I.  |  |
|---|--|
| <p><b>C.1513</b> { Questo mar rosso (A. Giorgini, E. Badini, S. Manfrini).<br/>Pensier profondo (Concerted).</p> <p><b>C.1514</b> { Pranzare in casa (Concerted).<br/>E son pieno di doglie (Concerted).</p> <p><b>C.1515</b> { Non sono in vena (Mimi's arrival).<br/>Che gelida manina (A. Giorgini).<br/>Sì, mi chiamano Mimi (R. Torri).</p> <p><b>C.1516</b> { O soave fanciulla (Love duet and finale).</p> | <p><b>C.1520</b> { Mimi! son io (Duet: Mimi-Marcello).<br/>A giorno son uscita (Duet: Mimi, Marcel. Later, Rudolfo).</p> <p><b>C.1521</b> { Mimi e una civetta (R. Torri-A. Giorgini).<br/>Addio! Che, vai? (R. Torri-A. Giorgini).</p> <p><b>C.1522</b> { Addio dolce svegliare (Quartet).<br/>Act IV.<br/>In un coupe? (O Mimi, tu piu).</p> <p><b>C.1523</b> { Che ora sia? (Concerted).<br/>C'e Mimi! (Mimi arrives).</p> <p><b>C.1524</b> { Vecchia zimarra (Colline's Coat Song).<br/>Sono andati (R. Torri-A. Giorgini).</p> <p><b>C.1525</b> { Torno al nido (R. Torri-A. Giorgini).<br/>Dorme? Riposa (Mimi's death).</p> |
| Act II.   |  |
| <p><b>C.1517</b> { Aranci, datteri (Concerted and Chorus).<br/>Dal mio cervel (Concerted and Chorus).</p> <p><b>C.1518</b> { Ch'io beva del tossico (Concerted).<br/>Quando m'en vo (Musetta's Waltz).<br/>Marcello! Sirena! (Finale, Act II.).</p>   |  |
| Act III.  |  |
| <p><b>C.1519</b> { Ohe, la le guardie (Chorus).</p>   |  |

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**CAVALLERIA RUSTICANA—Mascagni.**

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- |  |  |
|--|--|
| <p><b>*S.5092</b> { Preludio (Parte I. e Siciliana) O Lola, ch'hai di latt (Orchestra; Tuminello, t.).<br/>Idem (Parte II.) (Orchestra).</p> | <p><b>*S.5094</b> { Gli aranci olezzano (Scena I., Parte I.) (Coro misto e Orchestra).<br/>Cessin le rustiche opre (Scena I., Parte II.) (Idem).</p> |
|--|--|

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6. If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.



## CAVALLERIA RUSTICANA (Continued)

- \*S.5096 { Dite, mamma Lucia (Scena II., Santuzza-Lucia) (Ermolli, s.; Ravelli, ms.).  
Voi lo sapete, o mamma (Scena VI., Parte I.).
- \*S.5098 { Inneggiamo al Signore (Scena III., Piegiera, Parte I.) (Ermolli, s.; Ravelli, ms.; Perna, br., e Coro con Orchestra).  
Idem (Parte II.) (Ermolli, s., e Coro).
- \*R.5099 { Il cavallo scalpita (Scena III., Entrats d'Al o) (Perna, br., e Coro misto).  
Intermezzo Violinata (Orchestra).
- \*R.5101 { Andante, o mamma (Scena IV., P. II.) (Ermolli, s.).  
Tu qui, Santuzza? (Scena V.) (Ermolli, s.; Tuminello, t.).

- \*S.5100 { Fior di gaggiolo Stornello (Scena VI.) (Ermolli, s.; Tuminello, t.; Ravelli, ms.).  
No, no, Turiddu, rimani (Scena VII.) (Ermolli, s.; Tuminello, t.).  
Turiddu mi tolse l'onore (Scena VIII., Parte I.) (Ermolli, s.; Perna, br.).
- \*R.5103 { Comare Santa. allor (Scena VIII., P. II.) (Idem).
- \*S.5102 { A casa, a casa (Scena IX.) (Tuminello, t.; Ravelli, ms., e Coro).  
Viva il vino spumeggiante (Scena IX., Brindisi) (Tuminello, t., e Coro).  
A voi tutti salute (Scena X.) (Tuminello, t.; Perna, br.; Ravelli, ms., e Coro).
- \*S.5104 { Mamma, quel vino e generoso (Addio alla madre) (Tuminello, t.; Ravelli, ms.).

## FAUST—Gounod.

Complete Opera in Italian by Soloists and Chorus of La Scala, Milan; in 20 12-inch Double-sided Records in Album. Records may be purchased separately.

## ACT I.

- \*S.5260 { Preludio (Orchestra Sinfonica diretta day, M'. Cav. C. Sabajno)  
No, interrogo invan (Romagnoli, t.).  
Ah! vieni, estremo de' miei di (Romagnoli, t., e Coro).  
Ma il Ciel che puo mai? (Romagnoli, t.; Autori, bs.).
- \*S.5262 { Sta ben! Sta ben! (Romagnoli, t.; Autori, bs.).  
Vieni! e la rivedro? (Finale Atto I.) (Romagnoli, t.; Autori, bs.).

## ACT II.

- \*S.5266 { Su, da ber (La Kermesse) (Limonta, bs., e Coro).  
O santa, venerabil medaglia (Pacini, tr Limonta, bs.; Timitz, ms., e Coro)  
Dio possente, Dio d'amor (Pacini, br.)  
Andiam, partiam (Autori, bs.; Limonta, bs., e Coro).
- \*S.5268 { E strana assai la tua canzon (Pacini, br.; Autori, bs.; Timitz, ms.; Limonta, bs., e Coro).  
S'hai tu poter di demon (Pacini, bs., e Coro).  
Ci rivedrommo ancor (Valzer) (Timitz ms'; Romagnoli, t.; Autori, bs., e Coro).
- \*S.5272 { Permettereste a me? (Finale, A. II.) (Bosini, s.; Timitz, ms.; Romagnoli t.; Autori, bs., e Coro).

## ACT III.

- \*S.5274 { Le parlate d'amor, o cari fior (Timitz, ms.).  
Giunti siam? (Romagnoli, t.; Timitz, ms.; Autori, bs.).

- \*S.5276 { Salve, dimora (Romagnoli, t.).  
All'erta! eccola qua! (I Re di Thule P. I.) (Bosini, s.; Romagnoli t.; Autori, bs.).
- \*S.5278 { Igran Signori (II Re di Thule Parte II.) (Bosini, s.).  
Ah! e strano (Aria dei gioielli) (Bosini, s.).
- \*S.5286 { Giusto Ciel! (Quartetto) (Bosini, s., Romagnoli, t.; Garrone, ms.; Autori, bs.).  
Sicche, voi viaggiate ognor (Bosini s.; Romagnoli, t.; Garrone, ms., Autori, bs.).
- \*S.5282 { Conveni partir (Finale Quartetto) (Bosini, s.; Romagnoli, t.; Garrone, ms.; Autori, bs.).  
Tardi si fa (Duetto d'amore Parte I.) (Bosini.; Romagnoli, t.).
- \*S.5284 { Sempre amar (Duetto d'amore, P. II.) (Bosini, s.; Romagnoli, t.).  
Divina pur t. (Bosini, s.; Romagnoli, t.; Autori, bs.).
- \*S.5286 { Vedete! apre a sua fines.ra (F nale Atto III.) (Bosini, s.; Romagnoli, t., Autori, bs.).  
Preludio Orchestra Sinfonica diretta dalM'. Cav. Sabajno).

## ACT IV.

- \*S.5288 { Signor! concesso sia (Scena della Chiesa P. I.) (Bosini, s.; Autori, bs., e Coro).  
Ciel! che voce odo mai (Scena della chiesa, Parte II.) (Bosini, e. Autori, bs., e Coro)

There are some splendid Records in the Historical Section, which should not be overlooked by the music lover.

#### FAUST (Gounod)—Continued.

- \*S.5290 Deponiam il brando (Pacini, br.; Timitz, ms., e Coro).  
 Oh, gloria! (Coro dei soldati) (Coro).  
 Siebel, nei mio tetto andiamo (Pacini, br.; Timitz, ms.).  
 \*S.5292 Perche tardate ancor? (Serenata) (Romagnoli, t.; Autori, bs.).  
 Che fate qui Signori? (Romagnoli, t.; Pacini, br.; Autori, bs.).  
 \*S.5294 Per di qua, per di qua (Morte di Valentine, Parte I.) (Pacini, br.; Bosini, s.; Timitz, ms., e Coro).

#### ACT V.

- \*S.5296 Quel che deve accader (Morte di Valentino, Parte II.) (Finale Atto IV.) (Pacini, br., e Coro).  
 Va via, il giorno appar (Bosini, s. Romagnoli, t.; Autori, bs.).  
 Si, si, sei tu! io t'amo (Bosini, s. Romagnoli, t.).  
 \*S.5298 All'erta, all'erta (Morte di Margherita) (Finale dell'Opera) (Bosini, s.; Romagnoli, t.; Autori, bs., e Coro).

#### Mme. BUTTERFLY (G. Puccini)

#### THE COMPLETE OPERA IN ENGLISH

With orchestral accompaniment, conducted by Eugene Goossens.

The Album presented with each complete set of records also contains a full synopsis of the Opera, and a "Key" reference to the records.

Principal Characters and Soloists: Madam Butterfly (Cho Cho-San), Rosina Buckman; Suzuki (Cho Cho-San's servant), Nellie Walker; Kate Pinkerton, Bessie Jones; B. F. Pinkerton (Lieutenant in the U.S. Navy), Tudor Davies; Sharpless (U.S. Consul at Nagasaki), Frederick Ranalow; Goro (a marriage broker), Sydney Coltham; Prince Yamadori and the Bonze (Cho Cho-San's Uncle), Edward Halland.

#### Act I

- \*D893 12 And the walls and the ceiling (Pinkerton admires his Japanese house)—Walker—Davies—Coltham and There will come the official registrar (Pinkerton tells Sharpless (the Consul) of his intended marriage with Butterfly) Davies—Coltham—Ranalow

#### Act I.—Continued

- \*D894 12 Is the bride very pretty? (the description of Butterfly's charms)—Davies—Coltham Ranalow and Chorus and What a sky! what a sea! (Butterfly arrives with her relatives and friends) Buckman—Davies—Coltham—Ranalow and Chorus  
 \*D895 12 What might your age be? (Pinkerton entertains the wedding guests)—Buckman—Davies—Coltham—Ranalow and Chorus and I should like to (The marriage takes place) Buckman—Davies—Coltham—Halland  
 \*D896 12 Dear Madam Butterfly (The Bonze curses Butterfly for forsaking Japan's Gods)—Buckman—Davies—Coltham—Ranalow—Halland and Chorus and Dearest, my dearest, weep no more (Pinkerton re-assures Butterfly) Buckman—Walker—Davies and Chorus  
 \*D897 12 Child from whose eyes the witchery is shining (Love Duet—Pt. I) Buckman—Davies and They say that in your country (Love Duet, Pt. II) Buckman—Davies

#### Act II—Scene I

- \*D898 12 And Izaghi and Izanami (Butterfly is alone with the faithful Suzuki)—Buckman—Walker and And with his heart so heavy (Butterfly foretells Pinkerton's return) ("One fine day") Buckman—Walker  
 \*D899 12 Come, she's here! (Sharpless announces a letter from Pinkerton)—Buckman—Coltham—Ranalow and We were saying (An interruption—Yamadori presses his suit on Butterfly) Buckman—Coltham—Ranalow—Halland  
 \*D900 12 You hear me (Sharpless tries to read the letter)—Buckman—Coltham—Ranalow—Halland and How on earth can I tell her? (Sharpless urges Butterfly to accept Yamadori) Buckman—Ranalow  
 \*D901 12 Look here then (Butterfly shows Sharpless her little boy "Trouble")—Buckman—Ranalow and 'Tis late, I must be going (Sharpless takes his farewell—his news untold) Buckman—Walker—Coltham—Ranalow  
 \*D902 12 Look! 'tis a Man-of-War (Butterfly rejoices as Pinkerton's ship arrives)—Buckman—Walker and Not a flower left (Preparing the house)—The Flower Duet Buckman—Walker  
 \*D903 12 Bring me now my wedding garment (Butterfly arrays herself to receive Pinkerton)—Rosina Buckman and Chorus and Introduction to Act II., Scene 2  
 \*D904 12 'Tis Daylight (The watchers in the dawn)—Buckman—Walker and Who is it? (Sharpless arrives with Pinkerton) Walker—Davies—Ranalow  
 \*D905 12 Is it not as I told you? (Sharpless recalls his warning to Pinkerton)—Buckman—Jones—Walker—Davies—Ranalow and He's here! (Butterfly learns the truth from Kate Pinkerton) Buckman—Jones—Walker  
 \*D906 12 Ah! can you not forgive me? (Kate Pinkerton pleads with Butterfly for the child)—Buckman—Jones—Peel—Ranalow and You! You! (The death of Butterfly) Buckman—Davies

All Speeds are 78 unless otherwise indicated.

For Prices of Records, see page ii.



**MERRIE ENGLAND (Edward German)**

(Recorded under direction of and Orchestra conducted by the Composer.)

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Opera in two acts by German; text by Basil Hood. First produced at the Savoy Theatre, London, April 2, 1902.

For the stories of this and the other operas mentioned in this Catalogue see "Opera at Home," revised and enlarged edition (1928), obtainable from all "His Master's Voice" accredited dealers, price 7/6 net.

- |        |  |
|--------|--|
| D18 12 | Introduction—Rustic Dance and Jig—Light Opera Orchestra and<br><i>Opening Chorus Act, I, Pt. I—Sing-A-down-A-down — Full Chorus</i>  |
| D19 12 | Opening Chorus, Act I, Pt. II—Now Choose Me Two Men—B. Jones with<br>Chorus; (b) Duet and Chorus—We Are Two Proper Men—Baker and Halland<br>and <i>Song and Chorus—O, Where the Deer Do Lie—E. Thornton; (b)</i><br><i>Song and Chorus—That Every Jack—John Harrison</i> |
| D20 12 | Song and Chorus—I Do Counsel that Your Playtime—G. Baker and<br><i>Quintet—Love is Meant to Make Us Glad—Thornton-Jones-Mott-Pike-Halland</i>  |
| D21 12 | She Had a Letter from Her Love—B. Jones and<br><i>Come to Arcadie—Jones and Harrison</i>   |
| D22 12 | Song and Chorus—The Yeomen of England—C. Mott and<br><i>Long Live Elizabeth—Full Chorus</i>  |
| D23 12 | Song and Chorus—O, Peaceful England—E. Thornton and<br><i>Song and Chorus—King Neptune—G. Baker</i>  |
| D24 12 | Finale, Act I, Pt. I—It is a Tale of Robin Hood—Thornton-Jones-Halland<br>(Soloists), and Full Chorus and <i>Finale, Act I, Pt. II—We are Four</i><br><i>Men of Windsor—Thornton-Jones-Harrison-Baker-Pike-Halland (Soloists), and</i><br><i>Full Chorus</i>             |
| D25 12 | Finale, Act I, Pt. III—My Troth is Plighted—Thornton-Harrison-Jones (Soloists)<br>and Full Chorus and <i>Opening Chorus, Act II—The Month o' May—</i><br><i>Thornton (Soloist), and Full Chorus</i>  |
| D26 12 | Quartet—In England, Merrie England—Thornton-Jones-Mott-Pike; (b) Quartet<br>and Male Chorus—The Sun in the Heavens and <i>It is the Merry Month</i><br><i>of May Thornton and Harrison</i>   |
| D27 12 | English Rose, The—John Harrison<br>and <i>Duet and Chorus—Two Merry Men A-drinking—Mott and Pike</i>   |
| D28 12 | Waltz Song—O, Who Shall Say that Love is Cruel—B. Jones and <i>Song and</i><br><i>Trio—When Cupid First this Old World Trod—C. Mott and Trio - Thornton-</i><br><i>Jones-Pike; (b) Finale, Act II—Robin Hood's Wedding</i><br><i>Thornton-Jones-Mott-Pike-Chorus</i>     |

**PAGLIACCI—Leoncavallo.**

Complete Opera in Italian by Soloists and Chorus of La Scala, Milan; 2 10-inch and 8 12-inch Double-Sided Records in Album. Records may be purchased separately.

- |           |  |           |   |
|-----------|--|-----------|---|
| *S.5522 { | Si puo? (Prologo, Parte I.) (Montanelli, br.).<br>Un nido (Prologo, Parte II.) (Idem)                                      | *S.5532 { | Cammina adagio (Vesti la giubba) (Conti, s.; Badini, br.; Montanelli, br.; Bolis, t.).<br>Io la sorveglio (Montanelli, br.; Bolis, t.).                 |
| *S.5524 { | Son qua, son qua (Coro del T alla Scala).<br>'accordan di parlare? (Bolis, t.; Montanelli, br., e Coro Teatro alla Scala). | *S.5534 { | Intermezzo (Nuova Orch. "Grammofono").<br>Presto, affrettiamoci (Coristi della Scala).  |
| *S.5526 { | Un tal gioco (Bolis, t.; Conti, s.).<br>Coro delle Campane (Coristi della Scala).  | *R.5535 { | Pagliaccio miom ariro (Conti Annita, s.).<br>Serenata d'Arlecchino (Prat, t.).  |
| *S.5528 { | Qual flamma avea (Conti Annita, s.).<br>Sei la? credea (Montanelli, br.; Conti, s.).                                       | *R.5537 { | E dessa (Scena comica) (Montanelli br.; Conti, s.).<br>Duettino Arlecchino-Colombina (Prat, t.; Conti, s.).   |
| *S.5520 { | Silvio, a questiora (Conti, s.; Badini, br.).<br>No, piu non m'ami (Conti, s.; Badini, br.; Montanelli, br.).              | *S.5536 { | Nome di Dio (Conti, e.; Bolis, t.; Montanelli, br., e Coro).<br>Sperai (Finale dell'Opera) (Bolis, t.; Badini, br.; Montanelli, br.; Prat, t., e Coro). |

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# Opera Sets

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Prelude, etc.

Questa o quella

Gran nuova!

Ch'io gli parli

Quel vecchio maledivami

Pari siamo

Figlia! mio padre

Gia da tre lune

Ah! veglia o donna

Giovanna ho dei rimors

E' il sol dell' anima

Caro nome

Gualtier Malde

Zitti, zitti

Ella mi fu rapita

Duca, duca

La-ra, la-ra

Cortigiani, vil razza

Tutte le feste al tempio

Sol per me l'infamia

Si, vendetta

La donna e mobile

Un di se ben rammentom

Bella figlia dell' amore

M'odi? Ritorna a casa

Povero giovin!

De' scudi già dieci

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Concerted with Chorus, C1485

Concerted with Chorus, C1484

Concerted with Chorus, C1484

Act II.

Piazza-Baccaloni, C1485

Piazza, C1485

Pagliughi-Piazza, C1486

Pagliughi-Piazza, C1486

Pagliughi-Cristoff-Piazza, C1487

Pagliughi-Cristoff-Piazza-Folgar, C1487

Pagliughi-Folgar, C1488

Pagliughi, C1488

Pagliughi-Chorus, C1489

Piazza-Chorus, C1489

Act III.

Folgar, C1490

Folgar-Chorus, C1490

Piazza-Chorus, C1491

Piazza, C1491

Pagliughi-Piazza, C1492

Pagliughi-Piazza, C1492

Pagliughi-Piazza, C1493

Act IV

Folgar, C1493

Pagliughi, Cristoff, Folgar, Piazza, C1494

Quartet, C1494

Concerted, C1495

Pagliughi-Cristoff-Baccaloni, C1495

Piazza-Baccaloni, C1496

Piazza-Baccaloni, C1496

Pagliughi-Piazza-Baccaloni, C1497

Pagliughi-Piazza, C1497

### TOSCA—(Puccini).

Complete Opera in Italian by Soloists and Chorus of La Scala, Milan; on 410-inch and 12 12-inch Double-Sided Records in Album. Records may be purchased separately.

\*R.5701 { Ah! Finalmente! (Introduzione) (Fernandez, bs.).

{ Dilla ancora la parola (Salvaneschi, t.; Bartolomasi, s.).

\*S.5702 { E sempre lava! (Ceccarelli, br. Salvaneschi, t.).

{ Dammi i colori (Recondita armonia) (Salvaneschi, t.; Ceccarelli, br.).

{ Eccellenza, vado? (Salvaneschi, t. Bartolomasi, s.; Fernandez, bs. Ceccarelli, br.).

\*S.5704 { Ora stammi a sentir (Salvaneschi, t. Bartolomasi, s.).

\*S.5706 { Ma or lasciami al lavoro (Salvaneschi) t.; Bartolomasi, s.).

{ E buona la mia Tosca (Salvaneschi, t.; Fernandez, bs.).

{ Il cannon del castello (Ceccarelli, br.; Salvaneschi, t.; Fernandez, bs.; Pacini, br. Mazzanti, t., e Coro).

\*S.5708 { Tutto e chiaro (Pacini, br.; Bartolomasi, s.; Ceccarelli, br.).

{ Fu grave sbaglio (Pacini, br.; Ceccarelli, br.).

\*R.5709 { Vissi d'arte (Atto II.) (Bartolomasi, s.)

\*S.5710 { Ed io venivo a lui (Bartolomasi, s.; Pacini, br.).

{ Tre birri (Te Deum) (Finale, Atto I.) (Pacini, br.; Mazzanti, t., e Coro).

{ Tosca e buon falco (Pacini, br. Fernandez, bs.).

\*S.5712 { Ha piu forte sapore (Pacini, br. Fernandez, bs.; Mazzanti, t.; Salvaneschi, t., e Coro).

{ V'e noto che unpritone (Pacini, br.; Salvaneschi, t.; Mazzanti, t.).

\*R.5713 { Dov'e dunque Angelotti? (Pacini, br. Salvaneschi, t.; Mazzanti, t.).

{ Ed or fra noi parliamo (Pacini, br. Bartolomasi, s.; Salvaneschi, t. Fernandez, bs.).

\*S.5714 { Orsu, Tosca parlate (Pacini, br.; Bartolomasi, s.; Salvaneschi, t.; Fernandez, bs.).

{ Floria! Amore! (sei tu? (Salvaneschi, t.; Bartolomasi, s.; Pacini, br.; Fernandez, bs.).

\*S.5716 { Quanto? Il prezzo (Pacini, br.; Bartolomasi, s.).

Operatic Records are also listed in special section under their particular opera. For best results use only "His Master's Voice" Needles.



## TOSCA—(Puccini)—Continued.

- \*S.5718 { Risolvi? No! (Pacini, br.; Bartolomasi, s.; Mazzanti, t.).  
Qual via scegliete? (Finale Atto II.) (Pacini, br.; Bartolomasi, s.).  
Io de' sospiri (Stornello del pastore) (N. N., s.).
- \*S.5720 { Mattutino (Grande Orchestra).  
Mario Cavaradossi? (Salvaneschi, t.; Fernandez, bs.).
- \*R.5721 { E non giungono! (Salvaneschi, t.; Bartolomasi, s.; Fernandez, bs.).

- \*S.5722 { E lucevan le stelle (Salvaneschi, t.).  
Franchigia a Floria Tosca (Salvaneschi, t.; Bartolomasi, s.).
- \*S.5724 { Senti; l'ora e vicina (Salvaneschi, t.; Bartolomasi, s.).  
Com'è l'attesa! (Finale dell'opera) (Bartolomasi, s.; Mazzanti, t.; Fernandez, bs.).

## TRAVIATA (La)—(Verdi)

Complete Opera in Italian by Soloists and Chorus of La Scala, Milan. on 4 10 inch and 11 12-inch Double-Sided Records in Album. Records may be purchased separately.

## ACT I.

- { Preludio (Atto I.) (Orch. Teatro alla Scala).
- \*S.5620 { Dell' invito trascetta e già l'ora (introduzione) (Bevignani, s.; Tuminello, t., e Coro).
- \*S.5622 { Libiam nei lieti calici (Brindisi) (Bevignani, s.; Tuminello, t., e Coro).  
Si rideda in ciel l'aurora (Finale del duetto e stretta d'introduzione) (Idem).
- \*R.5623 { Che e ciò? (Valzer e duetto) (Bevignani, s.; Tuminello, t., e Coro).  
Un di felice, etrea (Duetto) (Idem).  
E strano (Scena ed Aria di Violetta) (Bevignani, s.).
- \*S.5624 { Sempre libera degg'io (Idem) (Bevignani, s.; Tuminello, t., e Coro).

## ACT II.

- \*S.5626 { De' miei bollenti spiriti (Scena ed Aria di Alfredo) (Tuminello, t.).  
Alfredo? per Parigi (Scena e duetto Violetta-Germont Parte I.) (Bevignani, s.; Badini, br.).
- \*R.5627 { Pura siccome un angelo (Scena e duetto Violetta-Germont Parte II.) (Bevignani, s.; Badini, br.).  
Bella voi siete (Scene e duetto Violetta-Germont Parte III.) (Idem).  
Dite alla giovine (Scena e duetto Violetta-Germont Parte IV.) (Bevignani, s.; Badini, br.).
- \*S.5628 { Imponete (Scena e duetto Violetta-Germont Parte V.) (Idem).  
Amami Alfredo (Scene di Violetta) (Bevignani, s.; Tuminello, t.).
- \*S.5630 { Di Provenza il mare, il suol (Scena ed Aria di Germont) (Badini br.; Tuminello, t.).

- \*S.5632 { Coro delle Zingarelle (Finale P. I.) (Coro della Scala).  
Alfredo! Voi? (Finale Pt. III.) (Bevignani, s.; Tuminello, t., e Coro).
- \*R.5633 { Coro dei mattadori (Finale P. II.) (Coro della Scala).  
Di sprezzo degno (Finale P. V.) (Tuminello, t.; Badini, br., e Coro).
- \*S.5634 { Scena della Borso (Finale Parte IV.) (Bevignani, s.; Tuminello, t., e Coro).  
Alfredo, Alfredo di questo core (Bevignani, s.; Tuminello, t.; Badini, br., e Coro).

## ACT III.

- \*S.5636 { Preludio (Orch. del Teatro alla Scala).  
Annina! Comandante (Scena ed Aria di Violetta P. I.) (Bevignani, s.; Patini, s.; Bertera, bs.).
- \*S.5638 { Addio del passato (Scena ed Aria di Violetta P. II.) (Bevignani, s.; Tuminello, t.; Patini, s., e Coro).
- \*S.5640 { Parigi, o cara (Duetto, P. I.) (Bevignani, s.; Tuminello, t.).  
Prendi, quest'è l'immagine (Finale ultimo, P. I.) (Bevignani, s.; Tuminello, t.; Badini, br.).
- \*R.5641 { Ah, non più! a un tempio (Duetto P. II.) (Bevignani, s.; Tuminello, t.).  
E Strano! cessaron gli spassimi (Fin. ultimo Parte II.) (Bevignani, s.).

## OPERAS IN ENGLISH

## HUGH THE DROVER

Music by R. Vaughan Williams, text by Harold Child.

First public performance by the British National Opera Company, at His Majesty's Theatre, London, on July 14, 1924. Orchestral accompaniment conducted by Dr. Malcolm Sargent.

For the stories of this and the other operas mentioned in this catalogue, see "Opera at Home," revised and enlarged edition (1928),

obtainable from all "His Master's Voice" accredited dealers. Price, 7/6 net.

- D922 { The Fair—Part 1.—(Opening Scene, Act I.)—The Showman William Michael, Robert Gwynne, Keith Falkner, Janet Powell, and Chorus  
The Fair—Part 2.—The ballad of "Tuesday Morning"; John the butcher boasts of his strength Mary Lewis, Frederick Collier, William Anderson, Trefor Jones Robert Gwynne and Chorus

Operatic Records are also listed in special section under their particular opera. All Speeds are 78 unless otherwise indicated.

# Operas in English

"HIS MASTER'S VOICE" RECORDS

## HUGH THE DROVER OPERA—Continued

- \*D923 { The Morris Men; Aunt Jane's Song  
Entrance of Hugh. *Lewis, Constance Willis, Tudor Davies, and Chorus*
- D924 { The Song of Hugh the Drover. *Lewis, Nellie Walker, Davies*  
The Love Duet. *Lewis and Davies*  
The Challenge and the Fight. *Lewis, Walker, Davies, Collier, Anderson, Michael, and Chorus*
- D925 { May Morning Hugh in the Stocks (Act II.). *Davies, Collier and Chorus*  
Mary sets Hugh free. *Lewis and Davies*
- D926 { Mary joins Hugh in the Stocks. *Lewis, Walker, Tudor Davies, Collier, Anderson, and Chorus*  
The Sergeant releases Hugh—Finale. *Lewis, Willis, Davies, Peter Dawson, Anderson William Waite, and Chorus*

- \*D525 { Fill every glass (Second Version—*Heather and Chorus*); (b) Fragment—"Molly Brazen" (*Austin*)—*Lyric Theatre Orchestra*; (c) Would I might be hang'd—*Nelis Marquesita and Randalow*
- O ponder well—*Nelis*; (b) Let us take the road—*Heather and Male Chorus*; (c) Before the barn-door crowing—*Lock and Chorus*
- \*D526 { Thus when the swallow—*Nelis*; (b) It the heart of a man—*Ranalow*; (c) Virgins are like the fair flower—*Nelis*  
A fox may steal your hens, sir—*Austin*: (b) I'm bubbled, I'm troubled—*Nelis and Marquesita*; (c) O what pain it is to part—*Nelis and Randalow*

## BEGGAR'S OPERA

Ballad Opera, by Gay and Pepusch, first produced January 29th, 1728, at the Theatre Royal, Lincoln's Inn, London (as performed at the Lyric Theatre, Hammersmith; with new settings and airs, and additional music by Frederick Austin). (Accompanied by the Lyric Theatre Orchestra.)

For the stories of this and other operas mentioned in this Catalogue, see "Opera at Home," revised and enlarged edition (1928), obtainable from all "His Master's Voice" accredited dealers. Price, 7/6 net.

- \*D524 { O Polly you might have toy'd and kiss'd—*Nelis and Walker*; (b) My heart was so free—*Ranalow*; (c) Cease your funning—*Nelis*  
Were I laid on Greenland's coast—*Nelis and Ranalow*; (b) How happy could I be with either—*Ranalow*; (c) In the days of my youth—*Walker Wynn, and Austin*

- \*D615 { Why, how now Madame Flirt—*Smithard and Blackburne*; (b) O cruel, cruel case—*Ranalow*; (c) I'm like a skirt on the ocean tossed—*Marquesita*  
Thus gamesters united in friendship are found—*Russell and Rawson*; (b) Can love be controlled by advice—*Hilliard*; (c) The modes of the court so common are grown—*Ranalow, Davies, and Chorus*
- \*D616 { Man may escape from rope and gun—*Ranalow*; (b) Thus when a good housewife sees a rat—*Marquesita*; (c) The first time at the looking-glass—*Ranalow*  
The turtle thus with plaintive crying—*Hilliard, acc. by Chaplin Trio*; (b) Interlude—*Orchestra*; (c) Old Sir Simon The King—*Ashdown and Chorus*.

## MUSICAL COMEDIES

### ARCADIANS, THE (*Talbot*).

C124 Selections I. and II. (80)

Coldstream Guards Band

### BALKAN PRINCESS (*Rubens*)

C4809 Vocal Gems

Light Opera Co.

### BEAUTIFUL GALATHEA (*Suppe*)

C1527 Overture

Berlin Opera Orchestra

### BEGGAR STUDENT, THE (*Millocker*)

C1528 Selection. Parts I and 2

M. Weber's Orchestra

### BELLE OF NEW YORK, THE (*Kerker*).

C1703 Selections I. and II.

C4808 Vocal Gems

Coldstream Guards Band

Light Opera Co.

### CHU CHIN CHOW.

C756 Cobbler's Song, The

C755 Selections I. and II. (*Norton*)

Peter Dawson

Mayfair Orchestra

Operatic Records are also listed in special section under their particular opera.

All Speeds are 78 unless otherwise indicated.



# Musical Comedies

"GREATEST ARTISTS—FINEST RECORDING!"

## CASTLES IN THE AIR (*Weinrich*).

- B2489 Baby Elsie Carlisle  
C1341 Selection. Introducing: Baby; Lantern of Love; My Lips. My Love, My Soul;  
Land of Romance, Rainbow of Your Smile; Baby Savoy Orpheans

## CHOCOLATE SOLDIER (*O. Strauss*)

- C1502 Chocolate Soldier, The W. Melville-D. Oldham  
C1502 Sympathy W. Melville-D. Oldham  
C1705 Vocal Gems Light Opera Company

## CINEMA STAR (*Gilbert*).

- C4808 Vocal Gems Light Opera Co.

## CLOCHES DE CORNEVILLE, LES (*Planquette*).

- C129 Selection (80) Coldstream Guards Band

## CLOWNS IN CLOVER

- EA476 Calinda—Fox-trot Whiteman's Orchestra  
EA459 I'm on the crest of a wave Olsen's Music  
EA459 Pickin' Cotton—Fox-Trot Olsen's Music  
EA443 Roses of Yesterday (*Wurlitzer Organ*) Jesse Crawford  
EA432 Roses of Yesterday—Fox-trot Waring's Pennsylvanians

## COCOANUTS (*I. Berlin*).

- EB16 Vocal Gems Light Opera Co.

## CO-OPTIMISTS, THE.

- C1284 Amsterdam M. Gideon  
C1284 Lacquer Lady M. Gideon

## DESERT SONG, THE (*Romberg*).

- EA173 Desert Song, The—Waltz. Vocal Refrain by F. Baur Victor Orchestra  
B2474 Desert Song, The—Waltz De Groot's Orchestra  
B2462 Desert Song—Duet K. Hilliard—G. Baker  
B2463 Desert Song (*Organ*) R. Foort  
B2461 It G. Baker  
EA194 It—Fox-Trot J. Hylton's Orchestra  
B2461 One Alone G. Baker  
EA154 One Alone—Fox-Trot Victor Orchestra  
B2463 Riff Song (*Organ*) R. Foort  
B2462 Romance Kathryn Hilliard  
EA154 Riff Song, The—Fox-Trot. With Vocal Chorus Victor Orchestra  
C1328 Selection. Part 1.—Introducing: "Song of the Brass Key," "The Desert Song," "One Alone," "One Flower Grows Alone in Your Garden." Part 2.—Introducing: "The Riff Song," "Waltz," "Foreign Legion March," "One Alone" Savoy Orp.  
EB7 Vocal Gems. Introducing: "The Riff Song," "The Desert Song," "One Alone" Light Opera Company

## FILLE DE MME. ANGOT (*Lecoq*).

- C1370 Selection Coldstream Guards Band

## FIVE O'CLOCK GIRL

- C1616 I Kiss Your Hand, Madame J. Hylton's Orchestra  
EA540 I Lift Up My Finger and Say "Tweet, Tweet" J. Hylton's Orchestra  
EA563 I Lift Up My Finger and Say "Tweet, Tweet" G. Fields  
EA567 Thinking of You W. Melville-D. Oldham  
EA567 Up in the Clouds Austin Egen  
C1658 Selection New Mayfair Orchestra

## FLORODORA (*Stuart*).

- DA188 In the Shade of the Palm (*Baritone*) Emilio de Gogorza

## FRASQUITA (*Franz Lehar*).

- B2020 Farewell, My Love, Farewell De Groot and the Piccadilly Orchestra

## FUNNY FACE.

- EB28 Selections V. Arden-P. Ohman, with Orchestra

## GEISHA

- C1703 Selections Coldstream Guards Band

## GIRL FRIEND, THE (*Rodgers*).

- EA254 Blue Room—Fox-Trot Savoy Orpheans  
EA229 Blue Room The Revelers  
EA229 Girl Friend Frank Crumit

LABELS—B and EA (10-inch Plum)  
C (12-inch Plum)

E (10-inch Black)  
D and ED (12-inch Black)

# Musical Comedies

## " HIS MASTER'S VOICE " RECORDS

### GIRL FRIEND, THE—Continued

- B5317 Girl Friend—Fox-Trot  
B5313 Mountain Greenery—Fox-Trot  
EA255 Mountain Greenery  
C1399 Vocal Gems  
B5313 What's the Use of Talking—Fox-Trot

George Olsen's Music  
R. W. Kahn's Orchestra  
Frank Crumit  
Light Opera Co.  
G. Olsen's Music

### GOOD NEWS (*De Sylva-Brown-Henderson*).

- EA332 Best Things in Life  
EA333 Best Things in Life  
EA334 Good News—Fox-Trot  
B2902 Just Imagine  
EA333 Lucky in Love—Fox-Trot  
EB28 Selections  
EA332 Varsity Drag  
EA334 Varsity Drag—Fox-Trot

J. Smith  
G. Olsen's Music  
G. Olsen's Music  
L. James  
G. Olsen's Music  
V. Arden-P. Ohman, with Orchestra  
The Revellers  
G. Olsen's Music

### GYPSY BARON (*J. Strauss*).

- C1393 Selection. Parts 1 and 2

F. Kaufman's Orchestra

### HIT THE DECK (*Youmans*)

- EA253 Hallelujah F.T.  
C1408 Selections. 2 Parts  
C1433 Vocal Gems. 2 Parts

N. Shilkret's Orch.  
Savoy Orpheans  
Lt. Opera Co.

### HOLD EVERYTHING (*De Sylva-Brown-Henderson*)

- B5651 Don't Hold Everything—Fox-Trot  
B5650 To Know You is to Love You—Fox-Trot  
EA601 You're the Cream in My Coffee—Organ  
B5650 You're the Cream in My Coffee—Fox-Trot  
EA616 You're the Cream in My Coffee—Duet  
EB41 Vocal Gems  
B5651 Everybody Loves You

Hylton's Orchestra  
Hylton's Orchestra  
J. Crawford  
Hylton's Orchestra  
G. Rice-F. Baur  
Light Opera Company  
Hylton's Orchestra

### LADY LUCK (*Friml*).

- C1341 Selections. Introducing: Blue Pipes of Pan; Happy; If I were You; Syncopated City: I've Learned a Lot; Sing  
C1346 Vocal Gems

Savoy Orpheans  
Light Opera Company

### LIDO LADY (*Rodgers*)

- C1310 Selections. Parts 1 and 2

Savoy Orpheans

### LILAC DOMINO (*Carr*).

- C1705 Vocal Gems

Light Opera Company

### LILAC TIME (*Schubert, arr. Clutsam*).

- C1457 Selections. Parts 1 and 2  
C1450 Vocal Gems. Parts 1 and 2  
B2830 Just a Little Ring

New Mayfair Orchestra  
Light Opera Company  
Baraldi Trio

### LOVE LIES

- C1658 Selection

New Mayfair Orchestra

### MME. POMPADOUR (*Leo Fall*).

- C1143 By the Light of the Moon  
C1142 Carnival Time (*Chorus and Orchestra*)  
C1142 Joseph  
C1143 Love's Sentry  
C1141 Selection. Parts 1 and 2

Browning Mummery and Kathlyn Hilliard  
Browning Mummery  
George Baker and Kathlyn Hilliard  
Browning Mummery and Kathlyn Hilliard  
Mayfair Orchestra

### MAID OF THE MOUNTAINS.

- C814 Gems from Parts I. and II.  
C783 Selections I. and II.  
C829 Valse Song (Love will Find a Way)

Light Opera Company  
Mayfair Orchestra  
De Groot and the Piccadilly Orchestra

### MERCENARY MARY (*Conrad*).

- B2099 Honey, I'm in Love with You—Fox-Trot  
C1221 Selection. Parts 1 and 2

Whiteman's Orchestra  
Jack Hylton and His Orchestra

There are some splendid Records in the Historical Section.  
which should not be overlooked by the music lover.



# Musical Comedies

"GREATEST ARTISTS—FINEST RECORDING!"

## MERRY WIDOW, THE (*Lehar*).

C166	Lancers. Figs. I. to IV	Iff's Orchestra
C167	Lancers. Fig. V.	Iff's Orchestra
B2945	Selections. Parts 1 and 2	De Groot's Orchestra
C167	Waltz	Iff's Orchestra
B1682	Waltz	P Whiteman and His Orchestra
EB12	Vocal Gems	Light Opera Co.

## NAUGHTY MARIETTA.

EA345	Ah! Sweet Mystery of Life—Waltz	The Troubadours
EB37	Ah Sweet Mystery of Life	Warings Concert Orchestra

## NEW MOON

B3037	Lover Come Back to Me	L. Davies
B3045	Lover Come Back to Me	R. Foort
B5634	Lover Come Back to Me—Fox-Trot	Arden-Ohman Orchestra
B5634	Marianne—Fox-Trot	Arden-Ohman Orchestra
B3037	One Kiss	L. Davies
B3045	One Kiss—Organ	R. Foort
EA632	One Kiss—Waltz	Troubadours
EA634	Softly as in a Morning Sunrise	G. Metaxa
EA632	Softly as in a Morning Sunrise—Fox-Trot	Shilkret's Orchestra
C1660	Selections	New Mayfair Orchestra
EB43	Vocal Gems	Light Opera Company

## NO, NO, NANETTE (*V. Youmans*).

B1971	I Want to be Happy	Helen Clark and Lewis James
B1978	I Want to be Happy—Fox-Trot	Jan Garber and His Orchestra
B1971	Tea for Two	Helen Clark and Lewis James
B1978	Tea for Two—Fox-Trot	The Benson Orchestra of Chicago
C1205	Vocal Gems. Introducing: No, No, Nanette with any Girl at all; Tea for Two	I Want to be Happy; You can Dance Light Opera Company

## OH KAY (*Gershwin*).

EA256	Clap Yo' Hands	Jack Smith
B5343	Clap Yo' Hands—Fox-Trot	R. W. Kahn's Orchestra
EA257	Do, do, do	Gertrude Lawrence
B5343	Do, do, do—Fox-Trot	G. Olsen's Music
EA256	Maybe	Franklyn Baur
B5345	Maybe—Fox-Trot	Crawford—N. Shilkret's Orchestra
EA257	Someone to Watch Over Me	Gertrude Lawrence
B5345	Someone to Watch Over Me	J. Crawford—N. Shilkret's Orchestra
EB16	Vocal Gems	The Revellers

## ORPHEE AUX ENFERS (*Offenbach*).

C1262	Selection. Parts 1 and 2	De Groot and the Piccadilly Orchestra
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## PEGGY ANN.

C1399	Vocal Gems	Light Opera Company.
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## PINK LADY (*Carlyle*).

C4809	Vocal Gems	Light Opera Co.
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## PRINCESS CHARMING.

B5150	Babying You—Fox-Trot	J. Hylton's Orchestra
B5159	Palace of Dreams	J. Hylton's Orchestra
C1306	Selections	Savoy Orpheans
B5160	Swords and Sabres—Fox-Trot	J. Hylton's Orchestra

## PRINCESS FLAVIA (*Romberg*).

EB22	Vocal Gems	Light Opera Co.
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## QUEEN HIGH.

B5159	Don't Forget—Fox-Trot	J. Hylton's Orchest a
C1306	Selections	Savoy Orpheans

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C (12-inch Plum)

E (10-inch Black)  
D and ED (12-inch Black)

# Musical Comedies

## "HIS MASTER'S VOICE" RECORDS

### RIO RITA (*McCarthy-Tierney*).

- EA316 Following the Sun Around—Fox-Trot  
EA316 If You're in Love—Waltz  
EA315 Kinkajou, The—Fox-Trot  
EA315 Rio Rita—Fox-Trot  
EB22 Vocal Gems

J. Renard's Orchestra  
R. W. Kahn's Orchestra  
N. Shilkret's Orchestra  
N. Shilkret's Orchestra  
Light Opera Company

### ROSE MARIE (*R. Friml*).

- EA638 Indian Love Call  
B2168 Indian Love Call  
B1991 Indian Love Call—Fox-Trot  
EA186 Indian Love Call  
C1198 Indian Love Call  
DA785 Indian Love Call (*Violin*)  
B2004 Mounties (*With Chorus*)  
C1198 Rose Marie (*Tenor*)  
B1991 Rose Marie—Fox-Trot  
DA707 Rose Marie  
C1197 Selection. Part 1.—Containing : Introduction ; Hard Boiled Herman ; Pretty Things ; Only a Kiss ; Indian Love Call. Part 2.—Containing : The Door of Her Dreams ; The Mounties ; Totem Tom Tom ; Rose Marie

Jesse Crawford  
De Groot and the Piccadilly Orchestra  
P. Whiteman and His Orchestra  
Victor Salon Orchestra  
Kathlyn Hilliard  
F. Kreisler  
Peter Dawson  
Sydney Coltham  
P. Whiteman and His Orchestra  
J. McCormack  
Mayfair Orchestra  
Kathlyn Hilliard  
Indian Love Call ; Door  
Light Opera Company  
Salon Orchestra

- B2004 Totem Tom Tom (*With Chorus*)  
C1205 Vocal Gems. Introducing Totem Tom Tom ; Rose Marie  
B1993 World is waiting for the sunrise, The

Light Opera Company  
Salon Orchestra

### SHOW BOAT

- B2858 Banjo Song  
EA510 Can't Help Lovin' Dat Man  
B2735 Can't Help Lovin' Dat Man  
B5475 Can't Help Lovin' Dat Man  
B5472 Can't Help Lovin' Dat Man  
EA510 Make Believe  
B2862 Make Believe—Organ  
B5471 Make Believe  
C1577 My Inspiration is You  
B2858 Ol' Man River  
B5475 Ol' Man River—Fox-Trot  
B2735 Ol' Man River  
C1505 Ol' Man River  
B5471 Ol' Man River—Fox-Trot  
C1505 Ol' Man River  
C1531 Selections, Parts 1 and 2  
B2862 Why do I Love You  
B5472 Why do I Love You  
C1505 Vocal Gems

Dawson  
M. Gideon  
Helen Morgan  
J. Hylton's Orchestra  
Nat Shilkret's Orchestra  
Morton Downey  
Edward O'Henry  
P. Whiteman's Orchestra  
Hylton's Orchestra  
P. Dawson  
J. Hylton's Orchestra  
Revellers  
P. Whiteman's Orchestra  
Whiteman's Orchestra  
Robeson and Whiteman's Orchestra  
New Mayfair Orchestra  
E. O'Henry  
Nat Shilkret's Orchestra  
Whiteman's Orchestra and Chorus

### STREET SINGER.

- C1172 Vocal Gems (*Fraser-Simpson and I. St. Helier*)

Light Opera Company

### STUDENT PRINCE, THE (*Romberg*).

- DA785 Deep in My Heart (*Violin Solo*)  
EB7 Vocal Gems. Containing : The Students' March Song  
B2272 Waltz

Fritz Kreisler  
Golden Days ; Serenade ;  
Light Opera Company  
Savoy Orpheans

### SUNNY.

- EA92 D'ye Love Me ?  
C1286 Selection  
B5132 Two Little Bluebirds—Fox-Trot  
C1293 Vocal Gems. Introducing : Sunny ; Two Little Bluebirds

G. Rice—B. Murray  
Savoy Orpheans  
Hylton's Orchestra  
D'ye Love Me ; Who  
Light Opera Company

### TAKE THE AIR.

- EA326 Maybe I'll Baby You  
EA299 We'll Have a New Home

Waring's Pennsylvanians  
N. Shilkret's Orchestra

### THREE GRACES (*Lehar*).

- B1786 Gigolette

De Groot's Orchestra

All Speeds are 78 unless otherwise indicated.  
For Prices of Records, see page ii.



# Musical Comedies

"GREATEST ARTISTS—FINEST RECORDING!"

## THIS YEAR OF GRACE.

B2720	Dance Little Lady	N. Coward
B5487	Dance Little Lady—Fox-Trot	Ambrose's Orchestra
B2737	Dream of Youth	N. Coward
B2737	Lorelei	N. Coward
B2719	Mary Make Believe	N. Coward
B2719	Room with a View	N. Coward
C1577	Room with a View	Hylton's Orchestra
EA471	Room with a View—Fox-Trot	Rhythm Band
EB37	Selections	New Mayfair Orchestra
EA471	Teach Me to Dance Like Grandma—Fox-Trot	Rhythm Band
B5487	Try to Learn to Love—Fox-Trot	Ambrose's Orchestra
B2720	Try to Learn to Love	N. Coward

## TIP TOES (Gershwin).

C1286	Selection	Savoy Orpheans
C1293	Vocal Gems	The Revellers

## TONI (Hirsh and Jones).

C1172	Vocal Gems	Light Opera Co.
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## TURNED UP

C1252	Selection. Introducing 'Two in a Canoe' That's Why I Fall for You; Love o' the Moonlight; My Castle in Spain	Savoy Orpheans
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## VAGABOND KING (Friml).

EA173	Huguette—Waltz	Nat Shilkret and the Victor Orchestra
B2570	Love Me To-night	M. Melville-D. Oldham
B2491	Only a Rose (Organ)	R. Foort
B2570	Only a Rose—Duet	M. Melville-D. Oldham
B2426	Only a Rose	Carolyn Thomson
B2426	Song of the Vagabonds	D. King and Light Opera Company
C1333	Selections. Parts 1 and 2	Savoy Havana Band
C1346	Vocal Gems	Light Opera Company

## VERONIQUE (Messenger)

B2939	Swing Song	W. Melville-D. Oldham
B2939	Trot Here and There—Donkey Duet	W. Melville-D. Oldham

## WAKE UP AND DREAM

C1660	Selection	New Mayfair Orchestra
EB43	Vocal Gems	Light Opera Company

## WALTZ DREAM, A (Strauss)

B2684	Selection. Parts 1 and 2	De Groot's Orchest
EB12	Vocal Gems	Light Opera Company

## WHITE BIRDS (Meyer).

EA287	Cuddle up—Fox-Trot	J. Hylton's Orchestra
B5296	Da, da, da—Fox-Trot	J. Hylton's Orchestra

## WHOOPEE (Kahn—Donaldson)

EA537	Come West Little Girl—Fox-Trot	G. Olsen's Music
EA537	I'm Bringing a Red Rose—Fox-Trot	G. Olsen's Music
EA538	I'm Bringing a Red Rose—Tenor	F. Baur
EA498	Makin' Whoopee—Fox-Trot	Olsen's Music
EA538	Makin' Whoopee	E. Cantor
EB41	Vocal Gems	Light Opera Company

## WILDFLOWER (Stothart)

C1252	Selections. Introducing: Wildflower; Bambalina; April Blossoms; Good-bye	Savoy Orpheans
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For best results use only "His Master's Voice" Needles.

# Motion Picture Theme Songs

"GREATEST ARTISTS—FINEST RECORDING!"

## LIST OF MOTION PICTURES AND THEIR THEME SONGS

### ABIE'S IRISH ROSE.

EA505 Little Irish Rose  
EA505 Rosemary

Morton Downey  
Morton Downey

### ALIAS JIMMY VALENTINE.

EA475 Alias Jimmy Valentine—Fox-Trot  
EA475 Love Dreams (Waltz)

The Troubadours  
Nat Shilkret and His Orchestra

### THE AWAKENING.

EA458 Marie

The Troubadours

### BATTLE OF THE SEXES.

EA464 Just a Sweetheart—Fox-Trot

N. Shilkret and His Orchestra

### BEGGARS OF LIFE.

EA441 Beggars of Life—Fox-Trot

The Troubadours

### BLACKBIRDS OF 1928.

EA470 I Can't Give You Anything but Love

Gene Austin

### BROADWAY.

B5662 Sing a Little Love Song  
B5662 Hittin' the Ceiling—Fox-Trot

N. Shilkret and His Orchestra  
N. Shilkret and His Orchestra

### BROADWAY MELODY.

EA525 Broadway Melody—Fox-Trot  
EA525 You Were Meant for Me—Fox-Trot  
EA544 Broadway Melody  
EA544 Love Boat  
EA552 You Were Meant for Me  
EA552 Wedding of the Painted Doll  
EA539 Wedding of the Painted Doll—Fox-Trot  
EA571 Wedding of the Painted Doll—Fox-Trot  
EA633 Wedding of the Painted Doll

N. Shilkret and His Orchestra  
N. Shilkret and His Orchestra  
Chas. King  
Chas. King  
Chas. King  
Chas. King  
Heidt and His Orchestra  
J. Hylton's Orchestra  
Salon Orchestra

### BULLDOG DRUMMOND.

B3079 There's the One for Me

Morton Downey

### CARNATION KID.

EA472 Blossoms that Bloom in the Moonlight

N. Shilkret and His Orchestra

### CHILDREN OF THE RITZ.

EA531 Some Sweet Day  
EA573 Some Sweet Day

N. Shilkret and His Orchestra  
Johnny Marvin

### COCOANUTS.

EA592 When My Dreams Come True—Fox-Trot

Waring's Pennsylvanians

### CONNIE'S HOT CHOCOLATES.

EA612 Ain't Misbehavin'—Fox-Trot  
EA641 Ain't Misbehavin'  
EA641 Sweet Savannah Sue

Leo Reisman and His Orchestra  
Thos. Waller  
Thos. Waller

### COQUETTE.

EA532 Coquette—Waltz

R. Vallee and His Connecticut Yankees

Operatic Records are also listed in special section under their particular opera.  
For Prices of Records, see page ii.



# Motion Picture Theme Songs

## "HIS MASTER'S VOICE" RECORDS

### DANCE OF LIFE.

EA610 Flippity Flop—Fox-Trot  
EA610 True Blue Lou—Fox-Trot

Coon Sanders and His Orchestra  
Ben Pollack and His Park Central Orchestra

### DIVINE LADY.

EA531 Lady Divine—Waltz

N. Shilkret and His Orchestra

### DELIGHTFUL ROGUE.

EA625 Gay Love—Fox-Trot

Leo Reisman and His Orchestra

### DRAG.

EA626 My Song of the Nile  
EA625 My Song of the Nile—Waltz

The Melody Three  
The Troubadours

### EVANGELINE.

EA615 Evangeline—Waltz

Leo Reisman and His Orchestra

### FAZIL.

EA421 Neapolitan Nights—Fox-Trot

The Troubadours

### FIORETTA.

EA556 Fioretta—Fox-Trot  
EA556 Dream Boat—Waltz

N. Shilkret and His Orchestra  
The Troubadours

### FOX MOVIE-TONE FOLLIES OF 1929.

EA553 Walking with Susie—Fox-Trot  
EA553 That's You, Baby—Fox-Trot  
EA554 Breakaway—Fox-Trot  
EA554 Big City Blues  
B5658 Fox Movietone Follies of 1929—Medley

G. Olsen and His Music  
G. Olsen and His Music  
G. Olsen and His Music  
G. Olsen and His Music  
J. Hylton and His Orchestra

### FOUR SONS.

EA338 Little Mother  
EA330 Little Mother—Waltz

F. Baur  
N. Shilkret and His Orchestra

### FOUR WALLS.

EA319 Four Walls—Fox-Trot

Johnny Johnson and His Statler Pennsylvanians

### GANG WAR.

EA504 My Suppressed Desire—Fox-Trot

Coon Sanders' Orchestra

### GLAD RAG DOLL.

EA526 Glad Rag Doll  
EA501 Glad Rag Doll—Fox-Trot

Jack Smith  
N. Shilkret and His Orchestra

### GODLESS GIRLS.

EA458 Love—Fox-Trot

The Troubadours

### GOLD DIGGERS OF BROADWAY.

EA628 I'm Painting the Clouds with Sunshine—Fox-Trot  
EA628 Tip-toe Thru' the Tulips—Fox-Trot  
EA637 I'm Painting the Clouds with Sunshine  
EA637 Tip-toe Thru' the Tulips

J. Goldkette and His Orchestra  
J. Goldkette and His Orchestra  
Johnny Marvin  
Johnny Marvin

### GOOD NEWS.

EB28 Good News—Selections

Victor Arden and Phil. Ohman

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.  
If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

# Motion Picture Theme Songs

"GREATEST ARTISTS—FINEST RECORDING!"

## HOLLYWOOD REVUE OF 1929.

EA643	Singin' in the Rain	The Rounders
EA644	Singin' in the Rain	Jesse Crawford
EA645	Singin' in the Rain	Johnny Marvin
B3129	Orange Blossom Time	Johnny Marvin
B3129	Your Mother and Mine	Johnny Marvin
B5691	Your Mother and Mine—Fox-Trot	N. Shilkret and His Orchestra
B5691	Nobody but You—Fox-Trot	N. Shilkret and His Orchestra
B5700	Singin' in the Rain—Fox-Trot	J. Hylton and His Orchestra
B5700	Orange Blossom Time—Fox-Trot	J. Hylton and His Orchestra
EA642	Low Down Rhythm—Fox-Trot	The High Hatter

## HONKY TONK.

EA597	I'm the Last of the Red Hot Mammars	Sophie Tucker
EA597	He's a Good Man to have Around	Sophie Tucker
EA575	I don't Want to get Thin	Sophie Tucker

## IN OLD ARIZONA.

EA478	My Tonia—Fox-Trot	N. Shilkret and His Orchestra
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## INNOCENTS OF PARIS.

EA560	It's a Habit of Mine	M. Chevalier
EA560	On Top of the World Alone	M. Chevalier
EA542	Wait 'til You See "Ma Cherie"	M. Chevalier
EA542	Louise	M. Chevalier
EA543	Louise—Fox-Trot	Ben Pollack and His Park Central Orchestra
EA543	Wait 'til You See "Ma Cherie"	Ben Pollack and His Park Central Orchestra
EA639	Les Ananas	M. Chevalier
EA639	Valentine	M. Chevalier
B5701	Dites-moi ma mere—Six Eight	Rio Grande Band
B5701	Valentine—Six Eight	Rio Grande Band

## JAZZ SINGER

EA150	Blue Skies	Marvin-Smalie
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## LADY OF THE NIGHT.

EA535	Where is the Song of Songs for Me	Lupe Velez
EA502	Where is the Song of Songs for Me	J. Hamp's Kentucky Serenaders

## LADY OF THE PAVEMENTS.

EA535	Where is the Song of Songs for Me	Lupe Velez
EA502	Where is the Song of Songs for Me	J. Hamp's Kentucky Serenaders

## LAUGH, CLOWN, LAUGH.

EA380	Laugh, Clown, Laugh	Cooper Lawley
EA379	Laugh, Clown, Laugh—Fox-Trot	Waring's Pennsylvanians

## LOVE NEVER DIES.

EA400	Jeannine, I Dream of Lilac Time	G. Austin
EA398	Jeannine, I Dream of Lilac Time	N. Shilkret and His Orchestra
DA1027	Jeannine, I Dream of Lilac Time	J. McCormack
EA425	Jeannine, I Dream of Lilac Time	J. Crawford
EB35	Jeannine, I Dream of Lilac Time	Salon Group

## LUCKY BOY.

EA530	My Mother's Eyes—Fox-Trot	Waring's Pennsylvanians
EA422	Old Man Sunshine	G. Olsen and His Music
EA423	Old Man Sunshine	Johnny Marvin
EA473	My Blackbirds are Bluebirds Now—Fox-Trot	J. Goldkette and His Orchestra
EA360	In My Bouquet of Memories	Gene Austin
EA362	In My Bouquet of Memories—Fox-Trot	Paul Whiteman and His Orchestra

There are come splendid Records in the Historical Section.  
For Prices of Records, see page ii.



# Motion Picture Theme Songs

"HIS MASTER'S VOICE" RECORDS

## MAN WHO LAUGHS.

EA410 When Love Comes Stealing

The Troubadours

## MASKS OF THE DEVIL.

EA478 Live and Love—Waltz

The Troubadours

## MASQUERADE.

EA535 Where is the Song of Songs for Me

EA502 Where is the Song of Songs for Me

L. Velez  
J. Hamp's Kentucky Serenaders

## MOTHER KNOWS BEST.

B2960 Sally of My Dreams

EA530 Sally of My Dreams

Reginald Foort  
Ben Pollack and His Park Central Orchestra

## MOTHER'S BOY.

EA568 I'll Always be Mother's Boy

EA568 There'll be You and I

EA616 The World is Yours and Mine

EA579 There's a Place in the Sun for You

M. Downey  
M. Downey  
M. Downey  
M. Downey

## MY MAN.

EA511 My Man

EA483 My Man—Fox-Trot

EA485 I'd Rather be Blue

EA483 I'd Rather be Blue—Fox-Trot

EA485 If You Want the Rainbow

EA433 If You Want the Rainbow—Fox-Trot

EA624 Mrs. Cohen at the Beach. Parts 1 and 2

Fanny Brice  
N. Shilkret and His Orchestra  
Fanny Brice  
N. Shilkret and His Orchestra  
Fanny Brice  
Ted Weems and His Orchestra  
Fanny Brice

## NEW ORLEANS.

EA595 Pals Forever

The Melody Three

## NOTHING BUT THE TRUTH.

B3050 Do Something

Helen Kane

## ON WITH THE SHOW.

EA627 Am I Blue—Fox-Trot

EA627 Let Me have My Dreams—Waltz

N. Shilkret and His Orchestra  
N. Shilkret and His Orchestra

## OUR DANCING DAUGHTERS.

EA456 I Loved You Then as I Love You Now—Waltz

EA444 I Loved You Then as I Love You Now

Troubadours  
Jesse Crawford

## THE PAGAN.

EA558 Pagan Love Song—Waltz

EA633 Pagan Love Song—Waltz

The Troubadours  
Salon Orchestra

## THE RAINBOW MAN.

EA583 Sleepy Valley—Waltz

Gus Arnheim and His Orchestra

## RAMONA.

EA399 Ramona

EA341 Ramona

EA322 Ramona—Waltz

Dolores Del Rio  
Gene Austin  
Paul Whiteman and His Orchestra

## RED DANCE.

EA421 Someday, Somewhere—Waltz

The Troubadours

## REDSKIN.

EA551 Redskin

Helen Clark

All Speeds are 78 unless otherwise indicated.  
For Prices of Records, see page ii.

# Motion Picture Theme Songs

"GREATEST ARTISTS—FINEST RECORDING!"

## REVENGE.

EA447 Revenge—Waltz  
EA447 Dolores—Waltz

The Troubadours  
The Troubadour

## RIO RITA.

EA315 Rio Rita—Fox-Trot  
EA315 The Kinkajou—Fox-Trot  
EA640 If You're in Love You'll Waltz  
EA640 You're Always in My Arms  
EB22 Rio Rita—Gems  
EA646 Sweetheart, we need each other  
EA646 You're always in my arms

N. Shilkret and His Orchestra  
N. Shilkret and His Orchestra  
Bebe Daniels  
Bebe Daniels  
Light Opera Company  
Ben Pollack's Orchestra  
Ben Pollack's Orchestra

## ROSE MARIE.

EA638 Indian Love Call

Jesse Crawford

## SAY IT WITH SONGS.

EA590 Little Pal  
EA590 Why Can't You  
EA594 Little Pal  
EA594 Why Can't You  
EA587 Why Can't You—Fox-Trot  
EA587 Used to You—Fox-Trot  
EA589 I'm in Seventh Heaven  
EA589 Used to You  
EA588 Little Pal—Fox-Trot  
EA588 I'm in Seventh Heaven—Fox-Trot  
EA604 One Sweet Kiss—Fox-Trot  
EA619 One Sweet Kiss

Gene Austin  
Gene Austin  
Jesse Crawford  
Jesse Crawford  
N. Shilkret and His Orchestra  
N. Shilkret and His Orchestra  
J. Marvin  
J. Marvin  
Geo. Olsen and His Music  
Geo. Olsen and His Music  
Gus Arnheim and His Orchestra  
Paul Oliver

## THE SECRET HOUR.

EA329 The Beggar

N. Shilkret and His Orchestra

## SEVENTH HEAVEN.

EA269 Diane  
EA302 Diane

The Troubadours  
Jesse Crawford

## SHE GOES TO WAR.

EA546 There is a Happy Land—Fox-Trot

N. Shilkret and His Orchestra

## SHOPWORN ANGEL.

EA536 Precious Little Thing Called Love  
EA527 Precious Little Thing Called Love  
EA507 Precious Little Thing Called Love

Jesse Crawford  
J. Marvin—Ed. Smalle  
Geo. Olsen and His Music

## THE SHOW BOAT.

EA562 Lonesome Road—Fox-Trot  
EA550 The Lonesome Road  
C1505 Ol' Man River  
C1505 Show Boat—Vocal Gems  
C1531 Show Boat—Selections. Parts 1 and 2  
B2735 Ol' Man River  
B2735 Can't Help Lovin' dat Man

N. Shilkret and His Orchestra  
Gene Austin  
Paul Robeson and Paul Whiteman's Orchestra  
Whiteman's Concert Orchestra  
New Mayfair Orchestra  
The Revellers  
Helen Morgan

If in doubt concerning operatic airs, consult the Opera Section of this Catalogue  
For best results use only "His Master's Voice" Needles.



# Motion Picture Theme Songs

" HIS MASTER'S VOICE " RECORDS

## THE SHOW BOAT—Continued.

B2858	Ol' Man River	Peter Dawson
B2862	Make-Believe	Edward O'Henry
B2862	Why do I Love You—Fox-Trot	Edward O'Henry
B5471	Ol' Man River—Fox-Trot	P. Whiteman and His Orchestra
B5471	Make-Believe—Fox-Trot	P. Whiteman and His Orchestra
B5472	Can't Help Lovin' dat Man—Fox-Trot	N. Shilkret and His Orchestra
B5472	Why do I Love You—Fox-Trot	N. Shilkret and His Orchestra
B5475	Ol' Man River—Fox-Trot	Hylton's Orchestra
B5475	Can't Help Lovin' dat Man—Fox-Trot	Hylton's Orchestra
EA510	Can't Help Lovin' dat Man	Melville Gideon
EA510	Make Believe	Morton Downey
EA551	My Bill	Helen Morgan

## SHOW PEOPLE.

EA461	Cross Roads—Fox-Trot	N. Shilkret and His Orchestra
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## SINGING FOOL.

EA445	Sonny Boy	Elliot Shaw
EA441	Sonny Boy	Geo. Olsen and His Music
B2948	Sonny Boy	Paul Robeson
EA451	Sonny Boy	Gene Austin
B2960	Sonny Boy	Reg. Foort
EB35	Sonny Boy	Salon Group
EA465	There's a Rainbow Round My Shoulder	J. Marvin
EA436	There's a Rainbow Round My Shoulder	All Star Orchestra
DA1027	Sonny Boy	John McCormack

## SMILING IRISH EYES.

EA598	A Wee Bit o' Love	Helen Clark
EA598	Smiling Irish Eyes	Helen Clark

## SPIDER.

EA410	A Kiss Before the Dawn	The Troubadour
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## THE STREET ANGEL.

EA362	My Angel—Fox-Trot	Paul Whiteman and His Orchestra
EA418	My Angel	Jesse Crawford

## THE STREET GIRL.

EA608	Lovable and Sweet—Fox-Trot	Gus Arnheim and His Orchestra
EA608	My Dream Memory—Fox-Trot	All Star Orchestra
EA618	Lovable and Sweet	Miller and Farrel

## SWEETIES.

EA617	He's so Unusual	Helen Kane
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All Speeds are 78 unless otherwise indicated.  
For Prices of Records, see page ii.

# Motion Picture Theme Songs

" GREATEST ARTISTS—FINEST RECORDING! "

## SYNCPATION.

EA520	I'll Always be in Love with You	M. Downey
EA559	I'll Always be in Love with You	Waring's Pennsylvanians
EA559	Jericho	Waring's Pennsylvanians
EA561	Love Tales of Alsace Lorraine	Waring's Pennsylvanians
EA311	Tin Pan Parade—Fox-Trot	The Troubadours
EA518	My Inspiration is You	Morton Downey
C1577	My Inspiration is You	J. Hylton and His Orchestra
EA345	Ah! Sweet Mystery of Life—Waltz	The Troubadours
EB37	Ah! Sweet Mystery of Life	Waring's Concert Orchestra
EA631	I'll Always be in Love with You	Jesse Crawford
B3050	Do Something	Helen Kane

## THIS IS HEAVEN.

B3079	This is Heaven	Morton Downey
EA583	This is Heaven—Fox-Trot	Gus Arnheim and His Orchestra

## TIDE OF THE EMPIRE.

EA545	Josephita—Fox-Trot	Leo Reisman and His Orchestra
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## TRESPASSER, THE

B3168	Love	Gloria Swanson
R6138	Serenade ( <i>Toselli</i> )	Gloria Swanson
EA642	Love (your spell is everywhere)—F.-T.	Victor Arden—Phil. Ohman & their Orch.

## VARSIITY.

EA472	My Varsity Girl—Fox-Trot	N. Shilkret and His Orchestra
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## WARMING UP.

EA398	Out of the Dawn—Fox-Trot	N. Shilkret and His Orchestra
EA418	Out of the Dawn	Jesse Crawford

## WEARY RIVER.

EA514	Weary River—Fox-Trot	R. Vallee and His Connecticut Yankees
EA512	Weary River	Gene Austin

## WHAT PRICE GLORY.

EA252	Charmaine—Waltz	Salon Orchestra
EA233	Charmaine	Goodrich Silverton Orchestra

## WHITE SHADOWS IN THE SOUTH SEAS.

EA431	Flower of Love—Fox-Trot	Ted Weems and His Orchestra
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## WHY BE GOOD.

EA528	I'm Thirsty for Kisses, I'm Hungry for Love—Fox-Trot	N. Shilkret's Orchestra
EA446	Doin' the Raccoon—Fox-Trot	Olsen and His Music
EA561	Love Tale of Alsace Lorraine—Fox-Trot	Waring's Pennsylvanians

## THE WOLF SONG.

EA535	Mi Amado	Lupe Velez
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## WORDS AND MUSIC.

EA621	Too Wonderful for Words	All Star Orchestra
EA621	Steppin' Along	All Star Orchestra

Operatic Records are also listed in special section under their particular opera.  
For prices of records see page ii.



## COMPOSERS

AUBER, DANIEL FRANCOIS ESPRIT (Oh'-baer) (Caen, 1782 : d. Paris 1871)—Composer  
See "Manon Lescaut"

BACH, JOHANN SEBASTIAN (Bahkh) (1685-1750)—Composer

Born Eisenach, Prussia, 1685. Chorister at Luneberg, 1700. Organist Armstadt, 1704; appointed Court organist at Weimar, 1707; then *Concertmeister*. *Kapellmeister* at Coethen, 1717 to 1723, then director of several Leipzig churches. Married twice; 20 children. Larger works include *Mass in B minor*, *Christmas Oratorio*, *Passion of St. John and St. Matthew*. Bach died in 1750, after having become almost blind.

- DB851 Adagio 'Cello P. Casals  
Air on the G String—
- DB226 Violin (Piano acc. by Percy B. Kahn) Mischa Elman  
D1288 Violin I. Menges  
Ave Maria, Meditation on First Prelude—See under Gounod  
E471 Christ Came to Jordan Organ M. Dupre  
Concerto in D Minor, for two Violins  
Part I.—Vivace and Part II.—Largo—Kreiser and Zimbalist  
DB587 Part III.—Allegro Kreiser and Zimbalist  
DB588 Courante (Partita in B Flat) Piano H. Samuel  
D1053 Fantasia in C Minor  
D863 Piano Harold Samuel  
D1560 Fantasia and Fugue (In 2 Parts) London Symphony Orchestra  
D645 First English Suite—First Movement Harpsichord V. G. Woodhouse  
E416 Fugue alla gigue Grand Organ R. Goss-Custard  
Gavotte—
- DB669 E Major (Piano acc.) Violin Fritz Kreiser  
E16 E Major Violin Marie Hall  
DA262 Gavotte, E Major Violin Fritz Kreiser  
D1255 Gavotte Guitar A. Segovia  
D1464 I Call Upon Thee, Jesus (Chorale) Philadelphia Orchestra  
E445 Jesu, . . . of Man's Desiring Chapels Royal Choir  
E424 "Little" Fugue in G Minor Organ R. Goss Custard  
E424 "Little" Prelude in G Minor Organ R. Goss Custard  
Mass in B Minor
- D1113 Crucifixus Royal Choral Society  
D1127 Gloria in Excelsis Deo. In 2 Parts Royal Choral Society  
D1114 Hosanna in Excelsis Royal Choral Society  
D1113 Patrem Omnipotentem Royal Choral Society  
D1114 Qui Tollis Royal Choral Society  
D1123 Sanctus (In 2 parts) Royal Choral Society
- DB945 Minuets Nos. 1 and 2 Heifetz  
DA777 Menuet Violin F. Kreiser  
D1619 Organ Prelude and Fugue in A Minor (In 2 Parts) M. Levitzki  
DB995 Partita in G Minor—Adagio (unaccompanied) Kreiser  
DB669 Praeludium (Piano acc.) Violin Fritz Kreiser  
D1053 Prelude and Allemande in B Flat Piano H. Samuel  
Prelude—
- D1464 E Flat Philadelphia Symphony Orchestra  
D863 and Fugue in B Flat Piano Harold Samuel  
C1532 Prelude and Fugue in E Minor (Organ) Dr. A. Schweitzer  
D1402 Prelude and Fugue in G Major Organ M. Dupre
- DB1016 Sarabande Piano Rachmaninoff  
E471 Sleepers, Awake Organ M. Dupre  
DB764 Suite in C Major—Prelude—Allemande 'Cello G. Suggia

There are some splendid Records in the Historical Section,  
which should not be overlooked by the music lover.

# Composers

## Ba

"GREATEST ARTISTS—FINEST RECORDING!"

### BACH, JOHANN SEBASTIAN—Continued.

- |   |                                 |
|---|---------------------------------|
| St. Matthew Passion—                              |                                 |
| DB907 Have Mercy, Lord (Erbarme dich) (Contralto) | M. Offers                       |
| D1084 We bow our heads In 2 Parts                 | West. Abbey Spec. Choir         |
| C1733 Though reviling tongues                     | E. Suddaby                      |
| C1291 Toccata and Fugue in D Minor (In 2 parts)   | Cunningham                      |
| D1428 Toccata and Fugue in D Minor                | Philadelphia Symphony Orchestra |

### BALFE, MICHAEL WILLIAM (1808-1870)—Composer

See "Bohemian Girl," page 105

- |   |                      |
|---|----------------------|
| Come into the Garden, Maud—   |                      |
| DB421 (Tenor)   | John McCormack       |
| B1464 (Tenor)   | Sydney Coltham       |
| B2760 (Tenor)   | J. Turner            |
| D301 Excelsior—Duet   | Harrison and Radford |
| DA306 Harp that once (Tenor)  | John McCormack       |
| Killarney—  |                      |
| DB342 (Tenor)   | John McCormack       |
| B1486 (Tenor)   | Sydney Coltham       |
| C1442 Travellers all of every Station ("The Siege of Rochelle") (Bass-Baritone) | P. Dawson            |

### BEETHOVEN, LUDWIG V. (1770-1827) (Bay'-toh-ven or Bay'-toh-fen)—Composer

Born in Germany (Bonn) in 1770. Played the Harpsichord in Court Theatre as a boy. Later received lessons from Haydn and Mozart at Vienna. Famous first as a pianist, and later as a composer. As Bach developed the Fugue, so did Beethoven develop the Symphony. In later life he became absolutely deaf, and was unable to hear some of his finest works.

- |  |                                     |
|--|-------------------------------------|
| DA915-16 Air and Variations on a Mozart Theme  | Casals—Cortot                       |
| DA242 Chorus of Dervishes ("Ruins of Athens") (arr. Auer) Violin                     | Jascha Heifetz                      |
| D1198-1201 Concerto in E Flat, Op. 73 ("Emperor") (Complete in 4 Records with album) | Backhaus and R.A.H. Orchestra       |
| DB990-5 Concerto in D Major, (Op. 61)—Complete on 6 Records with Album               | Kreisler and Berlin Opera Orchestra |
| D1409 Coriolan Overture  | London Symphony Orchestra           |
| DA193 Country Dance (arr. Elman) (Piano acc.) Violin                                 | Mischa Elman                        |
| E537 Ecossaise   | M. Levitzki                         |
| Egmont Overture—   |                                     |
| C120 Band  | Coldstream Guards Band              |
| EB8 Egmont Overture, Op. 84 (In 2 Parts)   | Victor Symphony Orchestra           |
| DB170 Faithful Johnnie (Contralto)   | Julia Culp                          |
| DB1068 In questa tomba oscura (Bass)   | Th. J. Chaliapin                    |
| DA777 Gavotte in F Major Violin  | F. Kreisler                         |
| D1066-9 Kreutzer—Sonata—Complete with Album (Page 76)                                | A de Greef and I. Menges            |
| Leonora (No. 3)—Overture—  |                                     |
| D1051 Pts. I. and II.  | Royal Albert Hall Orch.             |
| D1052 Pt. III.   | Royal Albert Hall Orch.             |
| March from "Ruins of Athens" (Turkish March)—  |                                     |
| DA242 Violin   | Heifetz                             |
| B2390 Minuet 'Cello  | Sharpe                              |
| Minuet in G (No. 2)—   |                                     |
| DA200 Violin (Piano acc. by Percy B. Kahn)   | Mischa Elman                        |
| B2873 Wurlitzer Organ  | O'Henry                             |
| Moonlight Sonata (Op. 27, No. 2)—  |                                     |
| D66 Pts. I. and II. Piano  | Mark Hambourg                       |
| D1140-1 In 3 parts, (complete)   | F. Lamond                           |
| DB1090 "Moonlight" Sonata—First Movement   | Ignace Jan Paderewski               |
| D1163 Prometheus Overture (Op. 43)   | Symphony Orchestra                  |
| D1206-9 Quartet in B Flat, Op. 18—4 Records with Album                               | Virtuoso Quartet                    |
| D1202-5 Quartet in C Major, Op. 59—4 Records with Album                              | Virtuoso Quartet                    |

All Speeds are 78 unless otherwise indicated.

If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.



**BEETHOVEN, LUDWIG. V.—Continued.**

- DB248 Quartet in C Major (Op. 59, No. 3)—Fugue Flonzaley Quartet  
 DA850 Quartet in C Minor, Op. 18—Minuetto Flonzaley Quartet  
 D1183-7 Quartet in E Flat (Op. 127)—5 Records with Album Virtuoso Quartet  
 DA847-50 Quartet in F Major (Op. 135)—4 Records with Album Flonzaley Quartet  
 DA851-4 Quartet in G Major (Op. 18)—4 Records with Album Flonzaley Quartet  
 DB904 Romance in F (Op. 50) In 2 Parts *Violin* Thibaud  
 DA203 Rondino (on a theme by Beethoven) (arr. Kreisler) *Violin* Elman  
 DA264 Rondino (on a theme by Beethoven) (Kreisler) (with *String Quartet*) *Violin* F. Kreisler  
 D1188-9 Sonata in C Minor (Op. 13) ("Pathetique") (In 3 parts) Lamond  
 C1549-50 Sonata in C Sharp Minor, "Moonlight" M. Hambourg  
 Sonata-Kreutzer—See "Kreutzer Sonata"  
 Sonata (Moonlight)—See "Moonlight Sonata"  
 DB1293-4 Sonata Appassionata, Op. 57 Harold Bauer  
 D1278-9 Sonata "Appassionata," Op. 57 (F Minor) F. Lamond  
 DB1031-2 Sonata "Pathetique," Op. 13 (C Minor) W. Backhaus  
 EC1-3 Sonata F Major, Op. 34 ("The Spring") (Complete) Morini-Schwalb  
 D1158-63 Symphony No. 3 "Eroica" (Op. 55)—6 Records with Album Symphony Orchestra  
 D1150-3 Symphony No. 5 in C Minor (Op. 67)—4 Records with Album R.A.H. Orchestra  
 D1473-7 Symphony No. 6 in F Major, "Pastoral" (Complete with Album) Vienna Philharmonic Orchestra  
 D1639-43 Symphony No. 7 in A Major, Op. 92 (Complete in Album) Philadelphia Orchestra  
 D1481-3 Symphony No. 8 in F Major (Op. 93)—3 records Vienna Philharmonic Orchestra  
 D1164-71 Symphony No. 9 "Choral" (Op. 125)—8 Records with Album Symphony Orch.  
 DB1223-27 Trio in B Flat, Op. 97 (Complete with Album) Casals-Cortot-Thibaud  
 C1550 Variations on "Nel cor piu" M. Hambourg

**BELLINI, VINCENZO (Bel-lee-nee) (1801-1835)—Composer**

See "Norma," "Puritani" and "Sonnambula"

**BENEDICT, SIR JULIUS (1804-1885)—Composer**

See "Lily of Killarney" (Page 127)

- DA1002 Capinera, La ("The Wren") In Italian Amelita Galli-Curci  
 DB1001 Carnevale di Venezia, Parts I. and II. Toti Dal Monte  
 DA928 Gypsy and the Bird, The A. Galli-Curci

**BERLIOZ, HECTOR (1803-1869) (Baer-lee-oh')—Composer**

See "Damnation de Faust" (Page 122)

- D1365 "Carnaval Romain"—Overture Berlin Philharmonic Orchestra  
 Marche Hongroise—"Rakoczy"—  
 ED7 Orchestra Philadelphia Symphony Orchestra  
 C1279 Orchestra Covent Garden Orchestra  
 D1498 Orchestra Berlin Philharmonic Orchestra

**BISHOP, SIR HENRY ROWLEY (1786-1855)—Composer**

Bid me discourse—

- DB347 Soprano Dame Nellie Melba  
 E494 Soprano E. Scotney  
 B152 Whistling Chas. Capper  
 B1469 Bloom is on the Rye, The (Tenor) Sydney Coltham  
 B1579 Chime again beautiful bells N. Walker, Coltham and Halland  
 E85 Dashing White Sergeant (Contralto) Edna Thornton  
 DB258 Echo Song (with Flute obbligato) (Soprano) Amelita Galli-Curci

LABELS—B and EA (10-inch Plum)  
 C (12-inch Plum)

E (10-inch Black)  
 D and ED (12-inch Black)

# Composers

# Bi

"GREATEST ARTISTS—FINEST RECORDING!"

## BISHOP, SIR HENRY ROWLEY—Continued.

### Home Sweet Home—

C422	(Contralto)	Elsie Baker
DB602	(Soprano)	Amelita Galli-Curci
DA1011	(Soprano)	A. Galli-Curci
DB351	(Soprano)	Dame Nellie Melba
DA783	(Soprano)	M. Talley
EC6	(Soprano)	E. Scotney

### Lo, Here the Gentle Lark (with Flute obbligato)—

DB1278	(Soprano)	Amelita Galli-Curci
DA231	(Soprano)	Alma Gluck
DB347	(Soprano)	Dame Nellie Melba
DB348	(Soprano)	Dame Nellie Melba
DB1023	(Soprano)	Marion Talley
DB798	Pretty Mocking Bird (Soprano)	Amelita Galli-Curci
DA1025	Love has eyes	G. Giannini
C1377	Pretty Mocking Bird (Soprano)	Mavis Bennett
DB814	Should he upbraid? (Soprano)	F. Hempel

## BIZET, GEORGES ALEXANDRE CESAR LEOPOLD (1838-1875)—(Bee-zay)—Composer

See "Carmen," "Pescatori di Perle."

### Agnus Dei—

DB412	(Contralto)	E. Schumann-Heink
DB120	(Tenor)	Enrico Caruso
DB980	(Contralto)	Maartje Offers
C1319	"L' Arlesienne" Suite (Prelude)	Covent Garden Orchestra
C1320	L'Arlesienne—(a) Adagietto; (b) Farandole	Covent Garden Orchestra
DB1166	L'Arlesienne—Intermezzo	Fritz and Hugo Kreisler
B2584	Spanish Serenade	New Light Symphony Orchestra

## BOITO, ARRIGO

See "Mefistofele" and "Nerone"

## BRAHMS, JOHANNES (1833-1897)—(Brahmz)—Composer

With the exception of opera, he enriched every department of music, and was himself a great pianist.

B2836	Come away Death	E. Lough, D. Norton R. Mallett
C1595	Cradle Song	Laurie Kennedy
DA691	Cradle Song (Op. 49, No. 4) Piano	Cortot
E482	Dim-lit Woods	Glasgow Orpheus Choir
Hungarian Dances—		
DA262	No. 1 Violin	Fritz Kreisler
DA245	No. 1 in G Minor (Piano acc.) Violin	Jascha Heifetz
B2451	No. 5 in F Sharp Minor	Victor Cloff Sextet
C1415	No. 5 in F Sharp Minor	Covent Garden Orchestra
DA193	No. 7 Violin (Piano acc. by Percy B. Kahn)	Mischa Elman
DA203	No. 17 in F Sharp Minor (Piano acc.) Violin	Mischa Elman
DB462	No. 20 in D Minor, No. 21 in E Violin	Efrem Zimbalist
DB848	Immer leiser (Contralto)	E. Gerhardt
DB970-4	Quintet in F Minor (Op. 34)—Complete on 5 Records with Album	Bauer & Flonzaley Qt.
D1648	Rhapsody in E Flat (Piano)	Moiseiwitsch
B3098-100	Sonata in A Major (Op. 100) (Violin and Piano)	I. Menges-H. Samuel
D1380-2	Sonata E Minor (Op. 38) (Complete) ('Cello and Piano)	B. Harrison-G. Moore
D1454-8	Symph ny No. 1 in C Minor (With Album)	London Symphony Orchestra

For best results use only "His Master's Voice" Needles.

For prices of records see page ii.



## "HIS MASTER'S VOICE" RECORDS

## BRAHMS, JOHANNES—Continued.

- D1265-70 Symphony No. 4 in E Minor (Op. 98) (With Album) London Symphony Orchestra  
 D1499-1503 Symphony No. 1 in C Minor (Op. 68) (With Album) Philadelphia Orchestra  
 D1376-8 Variations on a Haydn Theme (Op. 56a) London Symphony Orchestra  
 DB1120-4 Violin Concerto in D (Op. 77) F. Kreisler and Berlin Opera Orchestra  
 DB848 Von ewiger Liebe (Op. 43) (Contralto) E. Gerhardt  
 DA835 Vor dem Fenster (Soprano) Gerhardt  
 DA282 Waltz (Op. 39, No. 15) Violin Fritz Kreisler  
 E245 Waltz in A Flat Major (Op. 39) (arr. Tod Boyd) Violin I. Menges  
 DA866 Waltz in A Flat (Op. 39) (Violin) J. Thibaud

## BYRD, WILLIAM—Composer (1543-1562)

One of the greatest English composers of his time. He lived in the Elizabethan period, when England was a very musical and artistic land. Byrd was contemporary with Shakespeare. Byrd wrote a vast amount of music, which was highly regarded in his own time, but all his compositions suffered neglect until recent times.

- E305 Ave Verum Corpus (Unacc.) English Singers  
 D711 Come to me, grief for ever (Edited by E. H. Fellowes) (Unacc.) English Singers  
 C1678 Ex surge Domine Westminster Abbey Special Choir  
 D710 Ex surge Domine (Edited by E. H. Fellowes) (Unacc.) English Singers  
 E293 Fantasia for String Sextet (Edited by E. H. Fellowes) (Unacc.) Byrd String Sextet  
 D710 Praise our Lord (Edited by E. H. Fellowes) (Unacc.) English Singers  
 E305 This day Christ was born (Edited by E. H. Fellowes) (Unacc.) English Singers  
 D711 Turn our captivity (Edited by E. H. Fellowes) (Unacc.) English Singers  
 D711 Why do I use my paper, ink and pen? (Unacc.) English Singers

CHARPENTIER, GUSTAVE (Shar-pahn-te-ay) (1860—) —Composer  
See "Louise"

## CHOPIN, FREDERIC (1810-1849)—(Show-pahn)—Composer

Born near Warsaw in 1810. He became known as a pianist when a boy. Afterwards he lived a great deal of his life in Paris, but suffered from bad health, and died in 1849 from consumption.

- D262 Ballade in A Flat (Op. 47) Piano Vladimir de Pachmann  
 D1370 Ballade in A Flat (Op. 47). Parts 1 and 2 Moiseiwitsch  
 DB853 Ballade in G Minor (Op. 23) (Fragment) Piano A. Cortot  
 C1290 Ballade in G Minor (Op. 23) Hambourg  
 Berceuse (Op. 57)—  
 DB167 Piano Alfred Cortot  
 D57 Piano Benno Moiseivitch  
 DB1131 Piano Backhaus  
 D57 Chant Polonais (Chopin-Liszt) Piano Benno Moiseivitch  
 DB928 Chromatic Etude Backhaus  
 Etudes—  
 D1248 A Flat (Op. 10, No. 10) Moiseiwitsch  
 DA691 A Flat (Op. 25, No. 1) Alfred Cortot  
 D1303 B Flat I. Scharrer  
 DB928 C Major Backhaus  
 DB929 C Major (Op. 10, No. 7) Backhaus  
 D1248 C Sharp Minor (Op. 10, No. 4) Moiseiwitsch

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.  
 If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

# Composers

## Ch

" GREATEST ARTISTS—FINEST RECORDING !"

### CHOPIN, FREDERIC—Continued.

D1248	E Flat (Op. 10, No. 11)	Moiseiwitsch
DB1037	E Major (Op. 10, No. 3)	Paderewski
D262	E Minor (Op. 25, No. 5) <i>Piano</i>	Vladimir De Pachmann
D28	F Minor (Op. 25, No. 2) <i>Piano</i>	Irene Scharrer
DB860	F Major (Op. 25, No. 3) <i>Piano</i>	Vladimir De Pachmann
D1248	F Major (Op. 25, No. 3)	Moiseiwitsch
DB928	F Major	Backhaus
DA145	G Flat (Op. 10, No. 5) ; (b) G Flat (Op. 25, No. 9) <i>Piano</i>	Alfred Cortot
DA145	G Flat (Op. 25, No. 9) ; (b) G Flat (Op. 10, No. 5) <i>Piano</i>	Alfred Cortot
DA470	G Flat (Op. 25, No. 9) <i>Piano</i>	Jan Paderewski
DB1132-4	Etudes (Op. 10) (Complete set with Album)	W. Backhaus
DB1178-80	Etudes (Op. 25) (Complete)	W. Backhaus
D1087	Fantasia Impromptu (Op. 66) <i>Piano</i>	Irene Scharrer
C118	Funeral March (from Sonata, Op. 35, No. 2) <i>Band</i>	Coldstream Guards Band
D1221	Funeral March	De Greef
D1222	Grande Valse Brillante in E Flat (Op. 18)	De Greef
D1217	Impromptu in A Flat	Moiseiwitsch
D1087	Impromptu in A Flat (Op. 29)	I. Scharrer
	Impromptu in F Sharp Minor (Op. 36)—	
DB853	<i>Piano</i>	A. Cortot
DB859	<i>Piano</i>	De Pachmann

### Mazurkas—

DB861	A Flat (Op. 50, No. 2)	De Pachmann
DA633	A Flat (Op. 59, No. 2)	I. J. Paderewski
DA282	A Minor (Op. 67, No. 4) (arr. Kreisler) <i>Violin</i>	Fritz Kreisler
DB861	B Flat Minor (Op. 24, No. 4)	De Pachmann
DA633	F Sharp Minor (Op. 59, No. 3)	I. J. Paderewski
DA511	Op. 33, No. 2 ( <i>Piano acc.</i> ) <i>Violin</i>	Fritz Kreisler
DA213	Messagero Amorooso (Waltz, Op. 64) (arr. as Vocal Waltz by Buzzi-Peccia) ( <i>Soprano</i> ) <i>In Italian</i>	Amelita Galli-Curci

Minute Waltz—See Waltz in D Flat

### Nocturnes—

DB380	B Flat (Op. 16, No. 4) <i>Piano</i>	Jan Paderewski
DB859	B Major (Op. 32, No. 1)	De Pachmann
DB234	D Flat (Op. 27, No. 2) <i>Violin</i>	Mischa Elman
DB860	D Flat (Op. 27, No. 2)	De Pachmann
C1454	E Major <i>Piano</i>	M. Hambourg
DB234	E Flat (Op. 9 No. 2) <i>Violin</i> (76) ( <i>Piano acc. by Percy B. Kahn</i> )	Mischa Elman
D1288	E Flat <i>Violin</i>	I. Menges
DB1167	F Sharp Major (Op. 15, No. 2) <i>Piano</i>	Jan Paderewski
DB845	F. Sharp (Op. 11, No. 2)	Rachmaninoff
C1307	G Major	M. Hambourg
DB292	Op. 27, No. 2 ( <i>Piano acc.</i> ) <i>Violin</i>	Jascha Heifetz

### Polonaises—

C1292	Polonaise in A Major	Hambourg
C1451	Polonaise in B Flat (Op. 71)	M. Hambourg
D1280	Polonaise in B Flat (Op. 71)	Moiseiwitsch
DB931	Polonaise (Op. 26, No. 1)	De Pachmann
DB375	Polonaise Militaire <i>Piano</i>	Jan Paderewski

There are some splendid Records in the Historical Section,  
which should not be overlooked by the music lover.



## "HIS MASTER'S VOICE" RECORDS

## CHOPIN, FREDERIC—Continued.

- Preludes—
- DB928 C Major Backhaus
- DB858 D Flat (Raindrop) De Pachmann
- DB957-60 Preludes—Complete set of 24 with Album (See Page 14) A. Cortot
- DB928 Revolutionary Etude (Op. 10, No. 12) Backhaus
- Scherzo (Op. 31)—
- D1065 *Piano* Benno Moiseivitch
- D1220-2 Sonata in B Flat Minor (Op. 35) ("Funeral March") De Greef
- DA145 Tarantelle (Op. 43) *Piano* Alfred Cortot
- DB380 Valse in A Flat (Op. 42) *Piano* Jan Paderewski
- DB1273 Valse Brillante in E Flat (Op. 18) I. J. Paderewski
- Waltzes—
- DB931 A Flat (Op. 64, No. 3) De Pachmann
- C1499 A Flat (Op. 42) Mark Hambourg
- DB374 C Sharp Minor (Op. 64, No. 2) *Piano* Jan Paderewski
- DB860 C Sharp Minor (Op. 64, No. 2) De Pachmann
- C1451 D Flat (Op. 64, No. 1) M. Hambourg
- DA761 D Flat (Op. 64, No. 1) De Pachmann
- DB929 D Flat (Op. 64, No. 1) Backhaus
- DB1131 E Flat W. Backhaus
- D588 G Flat Major (Op. 70, No. 1) *Piano* Benno Moiseivitch
- DA761 G Flat (Op. 70, No. 1) De Pachmann
- C1451 G Flat (Op. 70, No. 1) M. Hambourg
- DA788 G Flat (Op. 70, No. 1) (*Violin*) Zimbalist

## COLERIDGE-TAYLOR, SAMUEL (1875-1912)—Composer

Born at London in 1875, he studied composition under Sir Charles Stanford at the Royal College of Music. Before he left the College he finished "Hiawatha's Wedding Feast." He died at the early age of 36.

## "Hiawatha"

- E310 Petite Suite de Concert—Demande et Reponse (arr. Cedric Sharpe) Cedric Sharpe
- C1218 Petite Suite de Concert, Parts 1 and 2 De Groot's Orchestra
- C1233 Petite Suite de Concert, Parts 3 and 4 De Groot's Orchestra
- B1815 Sons of the Sea (*Bass-Baritone*) Peter Dawson
- DA178 Viking Song (*Baritone*) De Gogorza

## COUPERIN, FRANCOIS (1668-1733)—Composer

- DB377 Bandoline—Rondeau *Piano* Jan Paderewski
- DB377 Carillon de Cythere (The Chimes of Cythera) *Piano* Jan Paderewski
- DB650 Chanson, Louis XIII. (arr. Kreisler) (*Piano acc. by Percy B. Kahn*) *Violin* Mischa Elman
- Chimes of Cythera—See Carillon de Cythere
- DB945 Little Windmill, The Heifetz
- B2413 Pavane (*Cello*) C. Sharpe

## DEBUSSY, CLAUDE ACHILLE (1862-1918) (Deh-boos-see)—Composer

He studied music at the Paris Conservatoire. He then continued his studies in Italy, and afterwards travelled to Russia. He finally settled down in Paris, but it was not until his opera "Pelleas et Melisande" was performed, in 1902, that he was really recognised.

- D1128 Apres Midi d'un Faune (2 Parts.) Royal Albert Hall Orchestra
- C1642 Arabesque No. 1 *Harp* M. Dilling

All Speeds are 78 unless otherwise indicated.  
Operatic Records are also listed in special section under their particular opera.

# Composers

## De

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### DEBUSSY—Continued.

Children's Corner, The (Suite for the Pianoforte)—

- DB678 No. 1—Dr. Gradus ad Parnassum; No. 2—Jimbo's Lullaby and  
No. 3—Serenade for the Doll; No. 4—Snow is Dancing Piano Alfred Cortot  
DB679 No. 5—The Little Shepherd; No. 6—Golliwog's Cake Walk Piano Alfred Cortot  
C1303 Cathedrale Engloutie, La—Prelude, No. 10 Piano Alfred Cortot  
E507 Fetes (2 parts) Philadelphia Symphony Orchestra  
DA866 Fille aux Cheveux de Lin Violin J. Thibaud  
DA758 Golliwog's Cake Walk Violin Thibaud  
B2990 Jardins sous la pluie M. Hambourg  
DB945 La Plus Que Lente Heifetz  
DA862 Menuet 'Cello P. Casals  
C1130 O day that ne'er may come again (Air) ("L'Enfant Prodigue") Sydney Coltham  
D1058-1061 Quartet in G Minor (Op. 10) (Complete with Album) Virtuoso Quartet

### DONIZETTI GAETANO (Don-ee-tset-tee) (1797-1848)—Composer

See "Don Pasquale," "Duca d'Alba," "Elisir d'Amore," "Favorita," "Figlia del  
Reggimento," "Linda di Chamounix," "Lucrezia Borgia," "Lucia di Lammer-  
moor,"

- B1380 On the field of Glory Coltham and Dawson

### DVORAK, ANTONIN (1848-1904) (Dvor-zhak)—Composer

- D1062 Carnival Overture, In 2 Parts Royal Albert Hall Orch.  
Humoreske (Op. 101, No. 7)—  
B2685 Piano M. Hambourg  
DB230 Violin (Piano acc. by Percy B. Kahn) Mischa Elman  
E16 Violin Marie Hall  
DB314 Violin Kreisler  
DB319 Indian Lament (arr. Kreisler) (Piano acc.) Violin Kreisler  
D1124-6 "Nigger" String Quartet in F Major (Op. 96) Budapest Quartet  
Slavonic Dance—  
D1432 No. 1 in G Minor Chicago Symphony Orchestra  
DA247 No. 1 in G Minor (Piano acc.) Violin Jascha Heifetz  
DA279 No. 1 in G Minor (arr. Kreisler) Violin Kreisler  
DA440 No. 1 in G Minor (arr. Kreisler) (Piano acc.) Violin I. Thibaud  
DB316 No. 2 in E Minor (arr. Kreisler) Violin Kreisler  
D1397 No. 2 in E Minor E. Morini  
DB110 Slavonic Dance No. 2 and Slavonic Dance No. 3 (Dvorak-Kreisler) Jascha Heifetz  
Songs My Mother Taught Me—  
C1459 Organ R. Foort  
B2662 Orchestra De Groot's Orchestra  
B2853 Cello B. Harrison  
DB363 (Soprano) Melba  
DA283 Violin (arr. Kreisler) Kreisler  
C1595 Songs My Mother Taught Me L. Kennedy  
D1250-4 Symphony No. 5 in E Minor ("New World")—Complete on 5 Records with Album R.A.H. Orchestra

LABELS—B and EA (10-inch Plum)  
C (12-inch Plum)

E (10-inch Black)  
D and ED (12-inch Black)



## "HIS MASTER'S VOICE" RECORDS

**ELGAR, SIR EDWARD (1857- )—Composer**

Born at Broadheath, near Worcester. The son of a music-seller and organist at Worcester, he learnt to play various instruments, but was best known as a violinist and organist, becoming famous as a composer late in life.

- E69 Ave Verum (*Alto*) Ben Millett  
 DA243 Capricieuse, L (Op. 17) *Violin* Jascha Heifetz  
 D1507-9 'Cello Concerto B. Harrison and New Symphony Orchestra  
 D1236 Chanson de Matin London Symphony Orchestra  
 D1236 Chanson de Nuit (Op. 15, No. 1) R.A.H. Orchestra  
 D1110-11 Cockaigne Overture. In 4 Parts R.A.H. Orchestra

## "Dream of Gerontius, The"—

- D1348 Jesu, by that Shuddering Dread Hereford Festival Chorus  
 D1350 O Jesu, Help Hereford Festival Chorus  
 D1350 So Pray for Me Hereford Festival Chorus  
 D1348 Take Me Away Hereford Festival Chorus  
 D1154-7 "Enigma" Variations (Op. 36)—Complete on 4 Records with Album R.A.H. Orchn.  
 E321 Feasting I watch (*Unacc.*) Gresham Singers  
 C1297 Imperial March (*Organ*) S. Roper  
 03510 Land of Hope and Glory (*Contralto*) Single-sided Dark Blue Label Dame Clara Butt  
 D787 Land of Hope and Glory (*acc. by Coldstream Guards Band, conducted by Lieut. R. G. Evans*) (*Contralto*) Leila Megane  
 D1157 "Light of Life"—Meditation R.A.H. Orchestra  
 D1638 Minuet from "Beau Brummel" London Symphony Orchestra  
 B2830 My Love Dwelt in a Northern Land Baraldi Trio

## "Music Makers, The"—

- D1349 A Break of Our Inspiration Hereford Festival Chorus  
 D1347 For We Afar Hereford Festival Chorus  
 D1349 We are the Music Makers Hereford Festival Chorus  
 C1579 Oh, My Warriors ("Caractacus") P. Dawson  
 DB322 Pipes of Pan (*Baritone*) Emilio De Gogorza

## Pomp and Circumstance March—

- D1102 No. 1 in D Royal Albert Hall Orch.  
 D1102 No. 2 in A Minor Royal Albert Hall Orch.

## Salut d'Amour—

- E145 'Cello Cedric Sharpe  
 D1313 *Violin* I. Menges  
 DA546 *Violin* Maud Powell  
 D180 *Orchestra* Symphony Orchestra

- D1230-5 Symphony No. 2 in E Flat (Op. 63) London Symphony Orchestra  
 D1636-8 Wand of Youth—Suite No. 1 London Symphony Orchestra  
 D1649-50 Wand of Youth—Suite No. 2 London Symphony Orchestra

**FLOTOW, FRIEDERICH (1812-1883)—Composer.—See "Marta." (Page 128)****FRANCK, CESAR (1822-1890)—Composer—See also Educational Catalogue**

Born at Liege in 1822. He studied music at the Paris Conservatoire. His works were never really appreciated until after his death in 1890. Besides being a brilliant composer, he was an exceptionally fine organist.

- DB145 La Procession E. Caruso  
 DB1095 La Procession J. McCormack  
 DB962 Panis Angelicus (*Soprano*) Ljungberg

# Composers

Fr

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## FRANCK, CESAR—Continued.

- DB1095 Panis Angelicus J. McCormack  
 D1145 Pastorale (In 2 Parts) (*Organ*) Dupre  
 D1115 Piece Heroique (In 2 Parts) (*Organ*) Dupre  
 D1006-1011 Quartet in D Major (Complete with Album) Virtuoso String Quartet  
 DB1099-1102 Quintet in F Minor (Complete with Album) Cortot and International Quartet  
 DB785-DB789 Sonata in A Major (Complete on four records) Cortot-Thibaud  
 D1404-8 Symphony in D Minor. Ten Parts (with album) Philadelphia Symphony Orchestra  
 DB1069-70 Variations Symphoniques. In four Parts Cortot and London Symphony Orch.

## GERMAN, EDWARD (1862- )—Composer

"Henry VIII" (see index), "Merrie England" (see page 151), "Nell Gwynn" (see index), "Tom Jones" (see index)

- E75 Glorious Devon (*Bass*) Robert Radford  
 E49 Rolling down to Rio (*Baritone*) Stewart Gardner

## GIORDANO, UMBERTO (1863- ) (Gee-or-dah-no)—Composer

See "Andrea Chenier," "Fedora," and Germania

- DA414 Canzone guerresca *In Italian* Antonio Paoli

## GLAZOUNOV, ALEXANDER CONSTANTINOVICH (1865- )—Composer

- E342 Chant du menestrel (Op. 71) (*Piano acc.*) 'Cello Cedric Sharpe  
 E521 Dance Orientale Philadelpha Orchestra  
 B2754 Marionettes (Scene de Ballet) New Light Symphony Orchestra  
 DA246 Meditation *Violin* Jascha Heifetz  
 B2784 Orientale Virtuoso Quartet  
 DA576 Serenade Espagnole (*Piano acc.*) 'Cello Mdme. Suggia  
 D1492 Valse de Concert (Op. 47) San Francisco Orchestra

## GLINKA, NICHOLAS—Composer

See "Life for the Tsar"

Russia's first national composer of great importance, who influenced Tchaikovsky, Dargomizsky and others to base their music on folk melodies. He only composed two operas and several beautiful songs.

- DB933 Midnight Review (*Bass*) Chaliapin  
 DA788 Persian Song (*Violin*) E. Zimbalist  
 DB881 The Doubt (*Bass*) (*with Violin obb.*) Chaliapin

## GLUCK, CHRISTOPHER WILLIBALD (1714-1787)—Composer

See "Alceste," "Orfeo," "Armide."

## GOLDMARK, KARL (1830-1915)—Composer

See "Regina di Saba"

- D1397 Air from Concerto in A Minor *Violin* E. Morini  
 DB289 Concerto in A Minor (Andante) *Violin* Heifetz

## GOMEZ, ANTONIO CARLOS, Composer—See "Il Guarany" and "Salvator Rosa"

All Speeds are 78 unless otherwise indicated.  
 For Prices of Records, see page ii.



**GOUNOD, CHARLES FRANCOIS (1818-1893) (Goo-no)—Composer**

Born in Paris, 1818. "Faust," his masterpiece, was produced in 1859. Among his other operas, "Romeo" was the most successful.

See "Faust," "Romeo et Juliette," "Reine de Saba,"

Ave Maria (Meditation of First Prelude of Bach)—

B846	<i>Violin</i>	De Groot
DB647	<i>(Soprano)</i>	Emmy Destinn
DB577	<i>(Tenor) (Violin obbl. by Kreister)</i>	John McCormack
DK112	<i>(Soprano and Violin)</i>	Melba and Kubelik
DB574	<i>(Soprano and Violin)</i>	Gluck and Zimbalist
B1500	<i>Harp, Violin and Organ</i>	Instrumental Trio
DB1052	<i>(Soprano)</i>	Ponselle
DB962	<i>(Soprano)</i>	Ljungberg
C1733	<i>(Soprano)</i>	E. Suddaby

Entreat me not to leave thee—

DB504	<i>(Contralto)</i>	Kirkby Lunn
ED5	Funeral March of a Marionette	San Francisco Orchestra
DB389	Jesus de Nazareth <i>In French (Piano acc.) (Bass)</i>	Pol Plancon
	Nazareth—	
C1582	<i>(Baritone)</i>	P. Dawson
DB389	<i>(Bass)</i>	Pol Plancon
D1212	O Divine Redeemer	F. Austral
D1212	There is a green hill	F. Austral

**GRIEG, EDVARD HAGERUP (1843-1907) (Greeg)—Composer—See also Catalogue No. 2, Pt. I.**

Born at Bergen, Norway, 1843. He practically founded a new school of Scandinavian music. His short piano pieces are charming works of their class, and his numerous songs are full of poetic feeling. The Suite, written for Ibsen's dramatic poem, "Peer Gynt," is perhaps the best known of all his compositions.

D1237-40	Concerto in A Minor (Op. 16)—Complete on 4 Records with Album	De Greef and R.A.H. Orchestra
	Lyric Suite—	
B1037	Ich liebe dich—Little Bird <i>Piano</i>	Una Bourne
D1081	No. 1. Shepherd Boy	Royal Albert Hall Orch.
D1081	No. 2. Norwegian Rustic March	Royal Albert Hall Orch.
D1082	No. 3. Notturmo	Royal Albert Hall Orch.
D1082	No. 4. March of the Dwarfs	Royal Albert Hall Orch.
B1037	Papillons (Op. 43, No. 1) <i>Piano</i>	Una Bourne
	"Peer Gynt" (Suite No. 1)—	
C1299	Anitra's Dance	Covent Garden Orchestra
C1298	Death of Ase	Covent Garden Orchestra
C1299	In the Hall of the Mountain King	Covent Garden Orchestra
C1298	Morning	Covent Garden Orchestra
DB1278	Solveig's Song <i>(Soprano)</i>	Galli-Curci
DB534	Solveig's Song <i>(Soprano)</i>	Tetrazzini
C1571-2	Peer Gynt Suite No. 2 (in 4 parts)	New Symphony Orchestra
DB1216	Puck	Heifetz
C1388-90	Sonata in C Minor (Op. 45)	M. Hayward-U. Bourne
DB1259-61	Sonata in C Minor (Op. 45)	S. Rachmaninoff-F. Kreisler

Operatic Records are also listed in special section under their particular opera.  
For Prices of Records, see page ii.

# Composers

## Gr

"GREATEST ARTISTS—FINEST RECORDING!"

### GRIEG, EDVARD HAGERUP—Continued.

B1037 To Spring (Op. 43, No. 6)—  
DA283 Piano  
Violin

Una Bourne  
Fritz Kreisler

Wedding Day (Op. 65)—

For Piano Solo by Grieg, see Historical Section.

### HANDEL, GEORGE FREDERICK (1685-1759)—Composer

Born in Halle, 1685. The boy was intended for a lawyer, but secretly studied the harpsichord. Operatic troubles ruined his health and caused paralysis in 1737. He partially recovered, and in 1741 abandoned opera and devoted himself wholly to oratorio, writing successively "Saul," "Israel," "L'Allegro," and in 1743 his immortal "Messiah," followed by "Samson," "Judas," "Joshua," and many others. In 1752 he became practically blind, but continued to direct his works until 1759, when he died.

Acis and Galathea—

C1500 I Rage, I Melt (Ruddier than the Cherry)

P. Dawson

Joshua—

DA676 Oh, had I but Jubal's lyre

Frieda Hempel

D1032 Judas Maccabaeus—

From mighty kings he took the spoil

Florence Austral

Messiah—

\*D780 All we like sheep have gone astray

R.A.H. Orch. and Choir

D1135 Amen Chorus

Royal Choral Society

D1135 And the Glory

Royal Choral Society

D1108 Behold the Lamb of God

Royal Choral Society

D1247 Come unto Him

R. Morton

D1620 Comfort ye, my people

W. Widdop

D777 Comfort ye, my people

Tudor Davies

D777 Every valley shall be exalted

Tudor Davies

D1620 Every valley shall be exalted

W. Widdop

D778 For unto us a child is born

R.A.H. Orch. and Choir

D778 Glory to God

R.A.H. Orch. and Choir

C481 Hallelujah Chorus (80)

Leeds Festival Choir

D1108 Hallelujah Chorus

Royal Choral Society

C1271 Hallelujah Chorus (Organ)

H. Dawson

B2814 He shall feed His Flock

Salisbury Cathedral Choir

03176 He shall feed His Flock (Key F) (single sided)

Clara Butt

DB301 He shall feed His Flock

Louise Homer

DB506 He shall feed His flock

Kirkby Lunn

DB301 He was despised

Louise Homer

D779 His yoke is easy and His burthen is light

R.A.H. Orch. and Choir

D1247 I Know that My Redeemer Liveth

R. Morton

B2656 I Know that My Redeemer Liveth

E. Lough

\*D780 Lift up your Heads

R.A.H. Orch. and Choir

D1057 Lift up your Heads

R. Choral Society and Orch.

DB303 O thou that tellest good tidings to Zion

Louise Homer

D779 Surely He hath borne our griefs

R.A.H. Orch. and Choir

D1213 Why do the Nations? (Bass)

Radford

D1057 Worthily is the Lamb

R. Choral Society and Orch.

Rinaldo (Ree-nahl'-doh)—

D1465 Lascia ch'io pianga

M. Olczewska

Samson—

D289 Let the Bright Seraphim (with Trumpet obbl.)

Flora Woodman

D781 Return, Oh God of Hosts (acc. by R.A.H. Orch.)

Edna Thornton

Semele—

DB278 Oh, sleep! why dost thou leave me?

Alma Gluck

DB628 Where'er you walk

Emilio de Gogorza

Serse. (See Xerxes, page 139)

Operatic Records are also listed in special section under their particular opera.  
For best results use only "His Master's Voice" Needles.



## "HIS MASTER'S VOICE" RECORDS

## HANDEL, GEORGE FREDERICK—Continued.

## Serse—Continued.

C1599	Ombra mai fu (W. Organ)	Essie Ackland
DB133	Ombra mai fu (Largo) <i>In Italian</i>	Enrico Caruso
DB506	Ombra mai fu (Largo) (with Organ and Orch.) (81)	Kirkby Lunn
DB1064	Ombra mai fu <i>Tenor</i>	T. Schipa
D275	Ombra mai fu (Largo) (80)	Edna Thornton
D1432	Ombra mai fu (Largo)	Chicago Symphony Orchestra
DB506	Ombra mai fu (Largo) (81)	Kirkby Lunn
D436	Ombra mai fu ('Cello)	Cedric Sharpe
DB395	Ombra mai fu <i>Violin (with Orch.)</i>	Maud Powell
C1599	Ombra mai fu (Contralto)	Essie Ackland
D1490	Ombra mai fu (Contralto)	M. Olczewska
C1647	Ombra mai fu ('Cello)	B. Harrison
DA816	Ombra mai fu (Contralto)	M. Offers
C1237	Ombra mai fu (Organ)	G. Whitaker-Wilson
D488	Ombra mai fu (Violin)	Fritz Kreisler

## MISCELLANEOUS—

	Angels ever bright and fair— (Soprano)	Alma Gluck
DB278	Cuckoo and Nightingale <i>Grand Organ</i>	Easthope Martin
C271	Dead March in "Saul"	Coldstream Guards Band
C118	Harmonious Blacksmith, The (Piano)	Hambourg
C1303	Harmonious Blacksmith <i>Harpichord</i>	Violet Gordon Woodhouse
D645	Harmonious Blacksmith <i>Harpichord</i>	W. Landowska
DA860	Honour and Arms <i>Baritone</i>	P. Dawson
C1500	Hear Me, Ye Winds and Waves	Robert Radford
D1300	Hornpipe; (b) Rigaudon (arr. Hamilton-Harty (Piano acc.)	Violin Isolde Menges
D1023	Lord is a Man of War ("Israel in Egypt"—Handel)	Radford and Dawson
D967	Menuet in F Major <i>Violin</i>	Marjorie Hayward
B1003	Overture in D Minor (Arr. Elgar)	London Symphony Orchestra
D1527	Passacaglia (arr. Hamilton-Harty) (Piano acc.)	Violin Isolde Menges
D1023	Rigaudon; (a) Hornpipe (arr. Hamilton-Harty) (Piano acc.)	Violin Isolde Menges
D1023	Sonata No. 6—(a) Adagio; (b) Allegro (Piano acc.)	Violin Kubelik
DB674	Sweet Bird (Soprano) (with Flute obbl.) <i>In Italian</i>	Dame Melba
DB350		

## HAYDN, FRANZ JOSEPH (1737-1809) (High-dn)—Composer

Born at Rohrau, Austria, in 1737. Trained at St. Stephen's, Vienna, as a choirboy. In 1760 he became vice-capellmeister to Prince Esterhazy, for whom he wrote many of his most famous Symphonies and Quartets. After the Prince's death he visited England where he first obtained recognition. He wrote many of his works for the English. On his return to Austria he composed "The Creation," and died at Vienna in 1809.

D1518-20	Concerto for 'Cello	G. Suggia and Orchestra
C1470	Emperor Quartet—Theme and Variations	Virtuoso String Quartet
DB1055	Emperor Quartet—Andante	Elman String Quartet
DA200	Minuet in D (No. 2) <i>Violin</i>	Mischa Elman
DB250	Quartet in D Major (Op. 64, No. 5) (Adagio cantabile—2nd Movement)	Flonzaley Quartet
DB250	Quartet in D Major (Op. 64, No. 5) (Allegro moderato) (Haydn)	Flonzaley Quartet
DB1146-7	Quartet in D Minor (Op. 76, No. 3)	Elman String Quartet
D1075-D1077	Quartet in G Major (Op. 76, No. 1) (Complete on 3 records)	Budapest String Qte.
DB837	Quartet in G Major (Op. 77) (Two Movements)	Flonzaley Quartet
D1213	Rolling in foaming billows ("Creation") (Bass)	Radford
D1205	Rondo in C Major No. 72	Virtuoso String Quartet
D1668-71	Symphony No. 1 in D Major ("The Clock") (With Album)	Toscanini and New York Philharmonic Orchestra
C1608-10	Symphony No. 2 in D Major ("London")	Barbirolli's Chamber Orchestra
DA895-6	Trio in G Major (Four Parts)	Casals-Cortot-Thibaud
D775	With verdure clad ("Creation") (Soprano)	Florence Austral

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# Composers

## Hu

"GREATEST ARTISTS—FINEST RECORDING!"

HUMPERDINCK, E. (1854-1922)—Composer.—See "Hansel and Gretel"

IRELAND, JOHN (1879- )—Composer

B1816 If there were dreams to sell (*Piano acc.*) (*Baritone*)  
E3 Sea Fever (*Baritone*)

George Baker  
Fraser Gange

LALO (Lah-low)—Composer.—See "Roi d'Y's"

Symphony Espagnole—

DB224 See Elman (Red Label Section)

LEHMANN, LIZA (1862-1918)—Composer.—See "In a Persian Garden"

DA474 Bonnie Wee Thing

John McCormack

E533 On the day I get to Heaven (*Baritone*)

J. Brownlee

04045 Snowdrops (Key E)

Butt and Rumford

Single-sided Dark Blue Label

LEONCAVALLO, RUGGIERO (1858-1919)—Composer

See "Boheme," "Pagliacci," "Zaza"

DK104 Deux serenades, Les (*with Violin*) *In French*

Caruso and Elman

Mattinata—See "'Tis the Day"

DA351 Meriggia In Italian

Titta Ruffo

'Tis the Day—

DA332 In Italian (*Mattinata*)

Giovanni Martinelli

DA1008 In Italian (*Mattinata*)

Aureliano Pertile

DA463 In Italian (*Mattinata*)

Dmitri Alexeievitch Smirnoff

B3028 Zingari I.

De Groot Trio

LISZT, FRANZ (1811-1886) (List)—Composer

Born at Raiding, in Hungary, in 1811. He played in public at the age of nine, and was sent to Vienna, and afterwards to Paris to study music. He made a tour of Vienna, Germany and England, and then became a teacher and director of operas and concerts at Weimar until 1861. In 1865 he received minor orders in the Roman Church, and in 1886 died at Baireuth.

C1454 Au bord d'une source *Piano*

M. Hambourg

DB1167 Campanella, La (Paganini-Liszt) *Piano*

I. J. Paderewski

C1636 Campanella, La

M. Hambourg

D1489 Campanella, La

M. Levitzki

DB643 Caprice poetique (La Leggerezza) *Piano*

Cortot

D1140 Concert Etude No. 3 in D Flat

Lamond

B2487 Consolation 'Cello

B. Sharpe

DA827 Dance of the Gnomes

Rachmaninoff

E338 Dedication (Love Song) (Schumann-Liszt) *Piano*

Wilhelm Backhaus

DB1282 Etude in D Flat

Harold Bauer

D1621 Etude de Concert in D Flat, No. 3 *Piano*

Frederic Lamond

C1351 Fantasia and Fugue on B A.C.H. *Organ*

G. Weitz

DB378 Hark! Hark the Lark (Schubert-Liszt)—*Piano*

Paderewski

Hungarian Fantasia for Piano and Orchestra—

D1306 Pts. I. and II.

De Greef and the Royal Albert Hall Orch.

D1307 Pts. III. and IV.

De Greef and the Royal Albert Hall Orch.

C1276 Hungarian Rhapsody No. 2

Hambourg

DB1042 Hungarian Rhapsody No. 2

Cortot

DB1296 Hungarian Rhapsody No. 2

Philadelphia Symphony Orchestra

DB1013 Hungarian Rhapsody No. 2

Backhaus

DB381 Hungarian Rhapsody No. 2

Paderewski

D1383 Hungarian Rhapsody No. 6

M. Levitzki

B2667 Hungarian Rhapsody No. 8

M. Hambourg

B2753 Hungarian Rhapsody No. 11

M. Hambourg

D1093 Hungarian Rhapsody No. 12

de Greef

C1661 Hungarian Rhapsody No. 14

M. Hambourg

There are some splendid Records in the Historical Section, which should not be overlooked by the music lover.



## "HIS MASTER'S VOICE" RECORDS

## LISZT, FRANZ—Continued.

- EB10 Liebestraum  
 DB926 Liebestraum (No. 3) *Piano*  
 C1307 Liebestraum (No. 3) *Piano*  
 B2937 Love's Dream  
 DB1105 Paraphrase de Concert ("Rigoletto") *Piano*  
 D1625 Polonaise No. 2 (In Two Part.)  
 D1616-17 Preludes, Les (Symphonic Poem)  
 C1439 Rakoczy March *Piano*  
 DB929 Waldesrauschen
- Victor Symphony Orchestra  
 Wilhelm Backhaus  
 Mark Hambourg  
 Melville and Oldham  
 Cortot  
 Berlin Opera Orchestra  
 London Symphony Orchestra  
 M. Hambourg  
 Backhaus

## MACDOWELL, EDWARD ALEXANDER (1861-1907)—Composer

- B2690 In Autumn  
 B2690 To a Water Lily  
 B2690 To a Wild Rose
- Victor Oloff Sextet  
 Victor Oloff Sextet  
 Victor Oloff Sextet

## MASCAGNI, PIETRO (1863- ) (Mas-kahn-yee)—Composer

See "Cavalleria Rusticana," "Iris,"

## MASSENET, JULES EMILE FREDERIC (1842-1912) (Mahss-n-neh)—Composer

Jules Massenet was one of the best known of modern French composers. He composed prolifically for the lyric stage, the orchestra, the voice, and the piano.

See "Cid," "Cleopatre," "Herodiade," "Manon," "Thais," "Werther."

- DA212 Crepuscule (*Soprano*) Galli-Curci

Elegie (Song of Mourning)—

- DK103 (*Tenor*) Violin  
 DA449 (*Soprano*) Violin  
 E439 (*Baritone*)  
 DB1052 (*Soprano*)  
 B3108 (*Soprano*)
- Caruso and Elman  
 Gluck and Zimbalist  
 J. Brownlee  
 R. Ponselle  
 E. Danieli

## MENDELSSOHN-BARTHOLDY, FELIX (1809-1847) (Men-d'l-sohn)—Composer

Born at Hamburg in 1809. Showed great promise as a musician when a child, writing his finest work, the Overture to "A Midsummer Night's Dream," at the age of 17. Travelled in other countries, including England, Scotland, and Italy. He died at Leipzig in 1847.

- DA382 Auf Flugeln des Gesanges (Op. 34, No. 2) (*Piano acc.*) (*Soprano*) Frieda Hempel  
 Bees' Wedding—See "Spinning Song"  
 B2433 Bees' Wedding (Op. 6)  
 D1303 Bees' Wedding  
 DA210 Canzonetta from Quartet in E Flat (Op. 12, No. 2)—  
 DB288 Concerto in E Minor (Op. 64)—Finale (*Piano acc.*) Violin  
 DB391 Concerto in E Minor—Finale Violin  
 DB997-1000 Concerto in E Minor (Op. 64) for Violin Kreisler and Berlin Opera Orchestra  
 D969-971 Concerto No. 1 in G Minor, for Piano and Orchestra—See Moiseiwitch (Page 85)  
 E478 Dawn ("Songs Without Words") *Piano*  
 Moiseiwitsch

Elijah—

- D1144 For He shall give His Angels  
 D1032 Hear ye, Israel  
 B2627 Hear Ye, Israel Boy *Soprano*  
 C481 Introduction (Overture)  
 C1631 O rest in the Lord  
 DB302 O rest in the Lord  
 DB504 O rest in the Lord  
 DA393 Then shall the righteous shine  
 D1144 Yet doth the Lord (Octet)  
 D1299 Fingal's Cave—Overture  
 C1329 Hear my prayer
- Royal Choral Society  
 F. Austral  
 E. Lough  
 P. Dawson  
 E. Ackland  
 L. Homer  
 K. Lunn  
 E. Williams  
 Austral, Thornton, etc.  
 St. Louis Symphonic Orchestra  
 Temple Church Choir

# Composers

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## MEDELSSOHN-BARTHOLDY—Continued.

- Hymn of Praise—
- E478 Hunting Song (Op. 19, No. 3) *Piano* Moiseiwitsch  
 DB478 I waited for the Lord A. Gluck-L. Homer  
 C1398 I Waited for the Lord Temple Church Choir
- DB478 I waited for the Lord ("Hymn of Praise") (*Soprano and Contralto*) Gluck and Homer  
 D1300 I'm a roamer (*Bass*) Robert Radford  
 DB1000 May breeze ("Song without words") F. Kreisler
- Midsummer Night's Dream—
- D1034 Nocturne In 2 Parts Royal Albert Hall Orch.  
 D1626-7 Overture In 3 Parts San Francisco Symphonic Orchestra  
 D1627 Scherzo San Francisco Symphonic Orchestra  
 D1671 Scherzo New York Philh. Orch.
- Wedding March—
- D1568 Orchestra San Francisco Symphony Orchestra  
 D166 Orchestra Royal Albert Hall Orchestra  
 C1271 Organ H. Dawson
- C1398 O Come, Everyone that Thirsteth Temple Church Choir  
 C1329 Oh, for the wings of a dove E. Lough and Temple Church Choir
- DB351 (*Soprano*) Dame Nellie Melba  
 DB1216 On Wings of Song *Violin* Jascha Heifetz
- D1283 On Wings of Song (*Tenor*) T. Davies  
 C1439 On Wings of Song (*Piano*) M. Hambourg  
 D1423 Quartet in E Flat (Canzonetta) Budapest Quartet
- D166 Ruy Blas—Overture Royal Albert Hall Orch.  
 B2433 Songs without words (Four) Hambourg
- Songs without words—
- No. 30 Spring Song (Op. 62, No. 6)—
- B103 Band Coldstream Guards Band  
 E156 String Quartet Philharmonic String Quartet  
 B858 Violin Marjorie Hayward
- DA470 Spinning Song, No. 34 *Piano* Ignace Jan Paderewski  
 DA996 Spinning Song (Op 67, No. 4) *Piano* Serge Rachmaninoff  
 DA361 Spring Song (Op. 62) Olga Samaroff
- B2433 Spring song Hambourg  
 B2687 Spring Song Loughborough Carillon  
 B2404 Spring song (*Instrumental*) Florentine Quartet
- St. Paul—
- DB449 Be thou faithful E. Williams  
 DB415 But the Lord is mindful E. Schumann-Heink  
 E451 There shall a star Chapels Royal Choir
- DB1072-5 Trio in D Minor (Complete with album) Cortot-Casals-Thibaud  
 D2878 War March of the Priests ("Athalie") Coldstream Guards Band  
 Wedding March—See "Midsummer Night's Dream"

## MEYERBEER, GIACOMO (1791-1864) (My-er-bear)—Composer

See "Africana," "Dinorah," "Huguenots," "Prophet," "Robert le Diable."

## MOUSSORGSKY, MODESTE PETROVICH (1835-1881)—Composer

See "Boris Godounov"

- D146 Gopak Royal Albert Hall Orch.
- Song of the Flea—
- DB932 (*Bass*) Th. I. Chaliapin  
 C1579 (*Bartitone*) P. Dawson
- D271 (*Bass*) Robert Radford  
 DB101 Still is the Forest (from "Songs and Dances of Death") Chaliapin

LABELS—B and EA (10-inch Plum)  
 C (12-inch Plum)

E (10-inch Black)  
 D and ED (12-inch Black)



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**MOZART, WOLFGANG AMADEUS (1756-1791) (Moh-ts-art)—Composer**

Born in 1756 at Salzburg, he was the son of a musician and teacher. Produced and conducted his opera "Mitridate" in 1770. Wrote "Flauto Magico" in spite of failing health, produced in 1791, and died some months later.

See "Cosi Fan Tutte," "Don Giovanni," "Flauto Magico" ("Magic Flute"), "Impressario," "Nozze di Figaro," "Re Pastore."

- DA1046 Alleluja (from motet "Exultate") S. Onegin  
 D476 Concerto for Harp and Flute—First Movement (*Piano acc. by Maurice Lefarge*)  
 DB815-818 Concerto in D No. 4, for Violin (Complete)—See Kreisler (Celebrity Section)  
 C1533 Flute Concerto (Andante-Finale) Amadio  
 D1624 German Dances Berlin Opera Orchestra  
 C1448 Organ Fantasia (2 parts) Dr. H. Darke

## Quartets—

- DB249 D Major—Andante Flonzaley Quartet  
 DA947-9 D Major (Complete in 6 parts) Flonzaley Quartet  
 DB254 D Major—Minuet Flonzaley Quartet  
 DB252 G Major—Finale Flonzaley Quartet  
 D1387-9 Quartet in B Flat ("The Hunt") .. .. Budapest String Quartet

## Requiem Mass—

- D1147 { Requiem Aeternam Philharmonic Choir and Orchestra  
 (a) Kyrie Eleison Philharmonic Choir and Orchestra  
 (b) Dies Irae Philharmonic Choir and Orchestra  
 D1148 { Domine Jesu Christe Philharmonic Choir and Orchestra  
 Hostias Philharmonic Choir and Orchestra  
 D1149 { (a) Agnus Dei (b) Lux Aeterna Philharmonic Choir and Orchestra  
 Cum Sanctus Philharmonic Choir and Orchestra  
 B2492 Rondo alla Turca (*Piano*) U. Bourne  
 DB292 Rondo in G Major (arr. Kreisler) (*Piano acc.*) Violin Jascha Heifetz  
 DA557 Schläfe, mein Prinzchen—Wiegenlied (*Soprano*) Frieda Hempel  
 C1655-6 Serenade—"A Little Night Music" Birbirolli's Orchestra  
 C1247-3 Sonata in B Flat (Complete) Bourne-Hayward  
 D1359-62 Symphony in C No. 41 ("Jupiter") (Complete with Album) London Symphony Orchestra  
 C1347-9 Symphony in G Minor No. 40 (Complete) Covent Garden Orchestra  
 D1448-50 Symphony in E Flat No. 39 (Complete) Berlin Orchestra  
 C1686-8 Symphony in D Major (Complete) Vienna Philharmonic Orchestra  
 DA860 Turkish March (Harpssichord) W. Landowska

**PALESTRINA—Composer—See Westminster Choir.**

- DB844 Laudate Dominum Sistine Choir  
 DA626 Exultate Deo Sistine Choir

**PALMGREN, SELIM—Composer**

- B1722 Evening Whispers *Piano* Una Bourne  
 B1911 Finnish Rhythms *Piano* Una Bourne  
 B1722 Menuet Celebre (Mozart-Palmgren) *Piano* Una Bourne

**PONCHELLI—Composer—See "Gioconda"****PUCCINI, GIACOMO (1858-1924) (Poo-chee-nee)—Composer**

See "Boheme," "Fanciulla del West," "Gianni Schicchi," "Madame Butterfly," "Tosca," "Manon Lescaut," "Suor Angelica."

- C1413 Potpourri Parts 1 and 2 Marek Weber and His Orchestra

**PURCELL, HENRY (1658-1695)—Composer**

Born at Westminster in 1658. His father was a choirman in the Abbey and Chapel Royal. He was trained as a choirboy in this chapel, and at the age of 22 became organist at the Abbey. Two years later Charles II. made him organist of the Chapel Royal, too. He wrote a great deal of church music, and several dramatic works, including "Dido and Aeneas," also some instrumental pieces. He died at the early age of 37, and was buried at Westminster Abbey.

- E354 Hark the echoing air (*Piano acc.*) (*Soprano*) Elsie Suddaby  
 B152 Nymphs and Shepherds *Whistling* Chas. Capper

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# Composers

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### PURCELL, HENRY—Continued.

- E483 Passing by (*Ba itone*) John Brownlee  
 D1045 Soul of the world Leeds Festival Choir  
 E354 When I am laid in earth ("Dido and Aeneas") (*Piano acc.*) Elsie Suddaby

### RACHMANINOFF, SERGEI (1873- ) (Rackh-man-nee-noff)—Composer See "Aleko."

- DA372 Arlesienne, L'—Minuet (Bizet, arr. Rachmaninoff) Rachmaninoff  
 DA644 Before my window (Op. 26, No. 10) J. McCormack  
 DB1333-37 Concerto in C Minor (Op. 18)—See Rachmaninoff (Celebrity Section)  
 DA827 Etude Tableau in A Minor (Op. 39) Rachmaninoff  
 DA680 How fair this spot (Op. 21, No. 7) J. McCormack  
 DA752 Lilac (*Tenor*) Smirnoff  
 DA815 Marguerite (*Violin*) Kreisler  
 DA457 O cease thy singing, maiden fair (Op. 4, No. 4) (*Violin obbl.*) McCormack and Kreisler  
 DB845 Polichinelle (Op. 3) *Piano* Rachmaninoff  
 Preludes—  
 C1292 C Sharp Minor Hambourg  
 DA996 C Sharp Minor *Piano* Rachmaninoff  
 DB410 G Major (Op. 32, No. 5) *Piano* Rachmaninoff  
 DB410 G Minor (Op. 23, No. 5) *Piano* Rachmaninoff  
 DA372 Serenade (Op. 3, No. 5) *Piano* Rachmaninoff  
 DA680 To the children (Op. 26, No. 7) J. McCormack  
 DA457 When night descends (*Tenor*) (*Violin obbl.*) McCormack and Kreisler

### RAVEL, MAURICE—Composer

- DB643 Jeux d'eau (The Fountain) *Piano* Alfred Cortot  
 D1648 Jeux d'eau B. Moisewitsch

### RIMSKY-KORSAKOV, NICHOLAS ANDREIEVITCH (1844-1908) (Rim-ski Kor-sa-kof)— Composer—See "Coq d'or," "Sadko," "Snow Maiden" (or "Snyegourotchka").

- D1491 Czar Sultan—Suite No. 3 Parts 1 and 2 London Symphony Orchestra  
 ED9 Flight of the Bumble Bee Chicago Symphony Orchestra  
 DB1103 Prophet, The (Op. 49) (C Major) (*In Russian*) (*Bass*) Th. I. Chaliapin  
 Scheherazade—  
 DA272 Dance Arabe F. Kreisler  
 DA696 Dance Orientale F. Kreisler  
 C1287-8 Four Parts Covent Garden Orchestra  
 D1436-40 Complete in 10 parts with Album Philadelphia Orchestra

### RONALD, SIR LANDON—Composer

Sir Landon Ronald was born in London in 1873, and entered the Royal College of Music at the age of thirteen. Five years later, after some varied preliminary experience, he was appointed *maestro al piano* at the Italian Opera, Covent Garden. Since then Sir Landon Ronald has climbed high on the ladder of fame; was for a long time Melba's accompanist, has composed nearly 200 songs and several orchestral pieces.

See also Royal Albert Hall Orchestra.

- 03155 Believe me, if all those endearing young charms (Sir Landon Ronald) *acc. by Composer*  
 Single-sided Dark Blue Label (Key E Flat) (*Contralto*) Dame Clara Butt

Down in the Forest—

- DA501 (*Tenor*) John McCormack  
 B724 *Violin* De Groot and the Piccadilly Orch.

O' lovely night—

- DB512 (*Cello obbl.*) (*Contralto*) Kirkby Lunn  
 D119 (*Soprano-Tenor*) Rosa Buckman and Walter Hyde  
 DA122 Serenade espagnole (*Tenor*) Caruso

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**ROSSINI, GIOACHINO ANTONIO (1792-1868) (Ros-see-nee)—Composer**

Born at Pesaro, Italy, 1792. In 1816 produced his finest of comic operas, the "Barber of Seville." In the next eight years he wrote twenty operas. In 1832 he wrote his famous "Stabat Mater."

See "Barber of Seville" ("Barbiere di Siviglia"), "Semiramide," "William Tell" ("Guillaume Tell").

D1018	Boutique Fantasque, La In 2 Parts	Royal Albert Hall Orch.
J100	Crucifixus (Messe Solennelle) (Tenor) In Latin	E. Caruso
DB141	Danza, La (Tarentella Napolitana) (Tenor)	Enrico Caruso
DB120	Domine Deus (Messe Solennelle) (Tenor)	Enrico Caruso
DK123	Mira la bianca luna (Soprano and Tenor)	Destinn and McCormack
	Stabat Mater (Oratorio)	
D1506	Inflammatius	F. Austral and Chorus
DB458	Cuius Animam	Enrico Caruso

**RUBINSTEIN, ANTON GREGORVITCH (1830-1894) (Roo-bin-stine)—Composer**

See "Demon, The."

DB332	Kammenoi Ostrow ("Le Reve") Piano	H. Bauer
B2928	(Organ)	Reginald Goss-Custard
EB10	Kammenoi Ostrow	Victor Symphony Orchestra
	Melody in F—	
DA250	(Soprano)	Frieda Hempel
DA833	(Cello)	Casals
B2614	Melody in F (cello)	C. Sharpe
B858	Romance Violin	Helen Sealy
D1489	Staccato Etude (Piano)	M. Levitzki
DB1273	Valse Caprice	I. J. Paderewski

**SAINT-SAENS, CHARLES CAMILLE (1835-1921) (Sanh-Sahn)—Composer**

Born at Paris in 1835. He was a very fine organ and piano player. His works include several operas, a large quantity of chamber music, a few symphonies, concertos and other orchestral music. Before his death in 1921 he expressed his satisfaction with the records of the Second Concerto in G Minor, and congratulated the Gramophone Company on their achievement.

See "Samson et Delila,"

DA519	Bonheur est chose legere (Timbre d'Argent) (Piano acc.) (Violin obbl. by Zimbalist)	Alma Gluck
	(Soprano)	
	Cygne, Le (The Swan)—	
D660	'Cello (Piano acc.)	Cedric Sharpe
E518	Grand Organ	M. Dupre
B2943	Instrumental Trio	De Groot-D. Bor-H. Calve
B1230	Violin with Piano	De Groot
E17	Violin	Marie Hall
DA776	'Cello	P. Casals
D1121	Danse Macabre (In 2 parts)	Philadelphia Symphony Orchestra
DB167	Etude en forme de valse Piano	Alfred Cortot
C1350	Fantasia in E (Organ)	H. Drake
E518	Prelude in E Flat (Organ)	M. Dupre
E481	Song of the Nightingale (Soprano)	E. Scotney
	For Saint-Saens Piano Records, see Historical Section.	

**SCARLATTI, DOMENICO (circa 1718-1777)—Composer**

	Capriccio—	
D68	Piano	Mark Hambourg
	Pastorale—	
D68	Piano	Mark Hambourg
	Sonatas—	
E204	A Major Harpsichord	Violet Gordon Woodhouse
E537	A Major Piano	M. Levitzki
E204	D Major Harpsichord	Violet Gordon Woodhouse

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For best results use only "His Master's Voice" Needles.

# Composers

## Sc

"GREATEST ARTISTS—FINEST RECORDING!"

### SCHUBERT, FRANZ PETER (1797-1828) (Shoo-baert)—Composer

Born at Vienna in 1797. At the age of 11 he entered the court chapel, and was afterwards an undermaster in his father's school, where he wrote his famous song the "Erl King." Through his singer friend, Vogt, his songs became known to the Viennese, but he obtained very little money by them, and lived in great poverty. His works include over 600 songs, 10 symphonies, 6 masses, a great deal of chamber music, and several operas, overtures and cantatas. He gave his one and only concert on March 26th, 1828, and died the following November.

D1460	Abschied	E. Gerhardt
DB916	Auf dem Wasser zu singen ( <i>Mezzo-Soprano</i> )	E. Gerhardt
Ave Maria—		
DB578	( <i>Tenor</i> )	John McCormack
DB425	<i>Violin</i> ( <i>Piano acc. by Percy B. Kahn</i> )	Mischa Elman
DB283	<i>Violin</i>	Jascha Heifetz
DB396	<i>Violin</i> ( <i>with String Quartet and Harp</i> )	Maud Powell
DB1047	( <i>Violin</i> )	Heifetz
D1313	<i>Violin</i>	I. Menges
DA279	Ballet Music ("Rosamunde"—Schubert-Kreisler) <i>Violin</i>	Kreisler
B2836	Coronach	E. Lough-D. Norton-R. Mallet
B2875	Cradle Song	E. Suddaby
DA706	Das Lied im Grunen (Op. 72) ( <i>Mezzo-Soprano</i> )	E. Gerhardt
DB1184	Death and the Maiden ( <i>Bass</i> )	Chaliapin
DA122-6	Death and the Maiden quartet in D Minor with album)	Budapest Quartet
DA835	Die Forelle ( <i>The Trout</i> ) ( <i>Soprano</i> )	Gerhardt
DA933	Die Liebe hat gelogen	J. McCormack
DB1184	Doppelganger ( <i>The Double</i> ) ( <i>Bass</i> )	Chaliapin
DB766	Du bist die Ruh' ( <i>Piano acc.</i> ) ( <i>Tenor</i> )	John McCormack
Erl King—		
D1276	( <i>Bass</i> )	Robert Radford
C1327	( <i>Bass-Baritone</i> )	P. Dawson
D1621	( <i>Piano</i> )	F. Lamond
B2875	Faith of Spring	E. Suddaby
D1459	Fischermadchen	E. Gerhardt
D1459	Fischerweise	E. Gerhardt
D1263	Fruhlingstraum	E. Gerhardt
D1459	Geheimes	E. Gerhardt
DB916	Gretchen am Spinnrade (Op. 2) ( <i>Mezzo-Soprano</i> )	E. Gerhardt
DB1265	Gretchen am Spinnrade	D. Giannini
D1262	Gute Nacht	E. Gerhardt
Hark! Hark! the Lark—		
DA238	( <i>Soprano</i> )	Alma Gluck
B2681	<i>Boy-Soprano</i>	E. Lough
B2686	<i>Baritone</i>	J. Goss
DA383	( <i>Tenor</i> )	Evan Williams
B2990	( <i>Piano</i> )	M. Hambourg
B2686	Hedge Rose ( <i>Baritone</i> )	J. Goss
DA382	Horch, Horch, die Lerch—Standchen ( <i>Piano acc.</i> ) ( <i>Soprano</i> )	F. Hempel
D1461	Im Fruhling	E. Gerhardt
DB1265	Impatience (Ungeduld)	D. Giannini
E511	Impatience (Ungeduld)	H. Duhan
DB832	Impromptu (Op. 90, in A Flat) <i>Piano</i>	H. Bauer
DB833	Impromptu (Op. 142, in B Flat) <i>Piano</i>	I. J. Paderewski
DB1037	Impromptu in A Flat (Op. 142, No. 2)	Paderewski
DB1016	Impromptu in A Flat (Op. 90, No. 4)	Rachmaninoff
DB1126	Impromptu in B Flat (Op. 142, No. 2) 2 parts	Backhaus
E460	Krahe, Die ( <i>The Raven</i> )	E. Gerhardt
D1264	Leierman, Der ( <i>The Organ-grinder</i> )	E. Gerhardt

LABELS—B and EA (10-inch Plum)  
C (12-inch Plum)

E (10-inch Black)  
D and ED (12-inch Black)



## SCHUBERT—Continued.

D1262	Lindenbaum, Der	E. Gerhardt
D1462	Litanei	E. Gerhardt
DI478-80	Mass in G Major	Philharmonic Choir
C1279	Marche Militaire	Covent Garden Orchestra
C207	Band	Coldstream Guards Band
ED9	Orchestra	San Francisco Symphony Orchestra
C1499	Piano	M. Hambourg
B2353	Organ	A. Meale
DB1125	Piano	Backhaus
D1209	Moment Musical in F Minor	Virtuoso String Quartet
DA776	'Cello	Pablo Casals
DB318	Violin	Kreisler
DB1126	Piano	Backhaus
D1461	Musensohn	E. Gerhardt
E460	Post, Die	E. Gerhardt
DI422-6	Quartet in D Minor "Death and the Maiden" (with album)	Budapest Quartet
DBi047	Rondo (Violin)	Heifetz
D1052	Rosamunde—Ballet Music in G	R.A.H. Orchestra
D1462	Rosamunde	E. Gerhardt
C1109	Rosamunde Overture Pts. I. and II.	Coldstream Guards Band
DB857	Rosamunde—Overture and Entr'acte	N.Y. Philharmonic Orch.
D1568	Entr'acte	San Francisco Symphony Orchestra
D1461	Rosenband	E. Gerhardt
D1460	Schlummerlied	E. Gerhardt
	Schone Mullerin, Die. Song cycle see under Hans Duhan. (page 63)	
	Serenade (Softly through the night is calling)—	
DA458	(Tenor)	McCormack
DA383	(Tenor)	Evan Williams
B2491	Wurlitzer Organ)	R. Foort
EA358	Light Orchestra)	Salon Orchestra
C1112	Serenade (Violin, Flute and Harp)	Instrumental Trio
E146	Slumber song 'Cello	Cedric Sharpe
DI398-9	Sonatina in G Minor (Op. 137) (Complete	De Greef-Menges
B2686	Song of the Fisherman to the twin stars	J. Goss
	Songs (selections) see vocal section under E. Gerhardt and H. Duhan.	
DI390-5	Symphony in C Major (Complete) (6 records with album)	London Symphony Orch.
DB947-950	Trio in B Flat (Op. 99)—Complete on 4 records with Album	
	Casals, Cortot and Thibaud	
DI484-7	Trout Quintet (Op. 114) (Complete with Album)	Backhaus and International Qt.
C1294-6	Unfinished Symphony (In 6 Parts)	Covent Garden Orchestra
E511	Ungehduld (Impatience)	H. Duhan
E509	Wandern, Das	H. Duhan
D1263	Wasserfluth	H. Duhan
D1264	Wegweiser, Der	E. Gerhardt
B2686	Whither?	J. Goss
DA933	Who is Sylvia?	J. McCormack
B2681	Who is Sylvia?	Master E. Lough
E509	Wohin (Baritone)	H. Duhan
DA706	(Mezzo-Soprano)	E. Gerhardt
DA634	(Soprano)	F. Hempel
DB1184	Wraith, (Doppelganger) (Bass)	Chaliapin

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# Composers

## Sc

"GREATEST ARTISTS—FINEST RECORDING!"

### SCHUMANN, ROBERT ALEXANDER (1810-1856) (Shoo-mahn)—Composer

Born at Zwickau in 1810. At the age of 21 he became a student of music at Leipzig, after studying for law. He wrote a great deal for the piano, also many fine songs, a piano quintet, and four symphonies. His pianoforte works became known through the energy of his wife, Clara Wieck, who was a famous pianist. Schumann went out of his mind, and died two years later in a private asylum near Bonn, in 1856.

- |           |  |                                |
|-----------|--|--------------------------------|
| DB376     | Aufschwung <i>Piano</i>                                  | Paderewski                     |
| C1636     | Aufschwung (Soaring)                                     | M. Hambourg                    |
| DB1252-4  | Carnaval (Op. 9) (Complete in 6 Parts)                   | Alfred Cortot                  |
| DB1059-62 | Concerto in A Minor (Op. 54) 4 records with album        | A. Cortot and Orch.            |
| DA557     | Du meine Seele—Widmung (Op. 25) No. 1 ( <i>Soprano</i> ) | Frieda Hempel                  |
| DB1039    | Evening Song ( <i>cello</i> )                            | P. Casals                      |
| B2320     | Evening Song   | String Ensemble                |
| D1280     | Grillen ("Whims")  | Moiseiwitsch                   |
| E439      | I'll not complain (Ich grolle nicht)                     | J. Brownlee                    |
| DB1282    | In the Night   | Harold Baur                    |
| DB858     | Novellette <i>Piano</i>                                  | De Pachmann                    |
| DB252     | Quartet in A Major (Op. 41, No. 3) (Assai agitato)       | Flonzaley Quartet              |
| DB249     | Quartet in A Minor (Scherzo) <i>Instrumental</i>         | Flonzaley Quartet              |
| DB1191-4  | Quintet in E Flat (Op. 44) (with Album)                  | Gabrilovitch-Flonzaley Quartet |
| DA395     | Return of Spring ( <i>Tenor</i> )                        | Evan Williams                  |
| DB1122    | Romance in A Major                                       | F. Kreisler                    |
| E313      | Spring Night, A ( <i>Piano acc.</i> ) ( <i>Tenor</i> )   | Ben Davies                     |
|           | Traumerei—   |                                |
| DA428     | <i>Violin</i>  | Mischa Elman                   |
| DA833     | <i>Cello</i>   | Casals                         |
| B2685     | <i>Piano</i>   | M. Hambourg                    |
| C1455     | <i>Organ</i>   | E. H. Lemare                   |
| B2320     | Traumerei  | String Ensemble                |
| DB933     | Two Grenadiers   | Chaliapin                      |
| DB374     | Warum? <i>Piano</i>                                      | Paderewski                     |
| E534      | Widmung ("Du meine Seele") ( <i>Contralto</i> )          | M. Olczewska                   |

### SCRIABINE, ALEXANDER NICHOLAEVICH (1872-1914)—Composer

- |       |                               |        |
|-------|-------------------------------|--------|
| DA609 | Etude Pathetique <i>Piano</i> | Cortot |
|-------|-------------------------------|--------|

### SIBELIUS, JEAN (1865- )—Composer

- |       |  |                         |
|-------|--|-------------------------|
| D1089 | Finlandia. (In 2 parts)  | Royal Albert Hall Orch. |
| E314  | First Kiss, The ( <i>Piano acc.</i> ) ( <i>Mezzo-Soprano</i> ) | Carmen Hill             |
|       | Valse Triste (Op. 44)—   |                         |
| C150  | <i>Orchestra</i>   | Mayfair Orch.           |
| ED5   | <i>Orchestra</i>   | Chicago Symphony Orch.  |
| DB396 | <i>Violin</i>  | Maud Powell             |

### SMETANA (1824-1884)—Composer

- |        |  |                         |
|--------|--|-------------------------|
| D643   | Bartered Bride—Overture Parts I. and II. | Royal Albert Hall Orch. |
| DB1130 | Bohemian Dance ( <i>Piano</i> )          | W. Backhaus             |
| B2498  | Bohemian Polka                           | Una Bourne              |

There are some splendid Records in the Historical Section,  
which should not be overlooked by the music lover.



## "HIS MASTER'S VOICE" RECORDS

## STRAUSS, JOHANN

The famous Viennese waltz composer.

- D1496 Bat, The (Paraphrase)  
 DB293 Blue Danube (*Soprano*)  
 ED2 Blue Danube  
 B2298 Blue Danube  
 D1403 Blue Danube (*Soprano*)  
 B2695 Blue Danube (*Organ*)  
 C1685 Dorfschwalben  
 C1393 Gypsy Baron Selection  
 DB1140 One lives but once (2 Parts) (*Piano*)  
 D1452 Roses of the South  
 ED11 Vienna Blood (Wiener Blat)  
 B2298 Vienna Blood  
 ED11 Voices of Spring (Frühlingstimmen)  
 D1403 Voices of Spring (*Soprano*)  
 C1526 Voices of Spring  
 ED2 Tales of the Vienna Woods  
 DB293 Wine, Women and Song (*Soprano*)  
 D1452 Wine, Women and Song  
 C1407 Wine, Women and Song

- Benno Moiseivitch  
 F. Hempel  
 Philadelphia Orchestra  
 De Groot's Orch.  
 E. Scotney  
 A. Meale  
 Vienna Philharmonic Orch.  
 Kaufman's Orchestra  
 S. Rachmaninoff  
 Chicago Symphony Orch.  
 Boston Symphony Orch.  
 De Groot's Orchestra  
 Boston Symphony Orchestra  
 E. Scotney  
 Kaufman's Orchestra  
 Philadelphia Symphony Orch.  
 F. Hempel  
 Chicago Symphony Orch.  
 M. Weber's Orchestra

## STRAUSS, RICHARD (1864- )—Composer. (See "Salome," page 134)

Born at Munich in 1864. He has carried the orchestra one step further than Wagner, and his best known works are his famous Symphonic Poems, of which the three "Till Eulenspiegel," "Don Juan" and "Death and Transfiguration," "Tod und Verklärung" are the most often played.

- DA1029 All Souls' Day (Allerseelen)  
 E51 All Souls' Day (Op. 10, No. 8) (*Tenor*)  
 D1309 Don Juan (Symphonic Poem) Pts. I. and II.  
 D1310 Don Juan (Symphonic Poem) Pts. III. and IV.  
 DB1065 Freundliche Vision (*Soprano*)  
 D1094-7 Rosenkavallier Excerpts. 4 records in album. (See page 96)  
 DA632 Standchen (Serenade) (Op. 17, No. 2) (*Soprano*)  
 DB1010 Standchen (Serenade)  
 EC6 Standchen (Serenade)  
 D1418 Till Eulenspiegels lustige Streiche (Op. 28) Pts. I. and II.  
 D1419 Till Eulenspiegels lustige Streiche (Op. 28) Pts. III. and IV.  
 D1525 Tod und Verklärung (Op. 24) Pts. I. and II.  
 D1526 Tod und Verklärung (Op. 24) Pts. III. and IV.  
 D1527 Tod und Verklärung (Op. 24) Part V.  
 DA644 To-morrow! (Morgen!) (Op. 27, No. 4) (*Tenor*)  
 DB1010 To-morrow! (Morgen!)  
 DB1065 Wiegenlied (Cradle Song) (*Soprano*)  
 DA1029 Zueignung (Devotion) (Op. 10 No. 1)
- D. Giannini  
 John Harrison  
 Symphony Orch.  
 E. Schumann  
 Tivoli Aug. Orchestra  
 S. Kurz  
 E. Schumann  
 E. Scotney  
 London Symphony Orchestra  
 London Symphony Orchestra  
 London Symphony Orchestra  
 London Symphony Orchestra  
 London Symphony Orchestra  
 J. McCormack  
 E. Schumann  
 E. Schumann  
 D. Giannini

## STRAVINSKY, IGOR (b. 1882)

One of the most modern and daring Russian composers, whose ballets have been performed with great success in Europe and America.

Fire Bird ("L'oiseau de Feu")—

- D1427 Dance of the Firebird  
 D1521-4 Petrouchka (Ballet Music) (Album Series 54)

Philadelphia Orchestra  
 London Symphony Orchestra

## SULLIVAN, SIR ARTHUR SEYMOUR (1842-1900)—Composer

Born in London in 1842. He studied music at Leipzig. In 1866 he wrote the famous "In Memoriam" Overture in memory of his father. He wrote several other overtures, including "Di Ballo," and other orchestral music, but is best known by his church music, songs and the immortal series of Comic Songs, written in collaboration with the late W. S. Gilbert.

See "Gondoliers," "H.M.S. Pinafore," "Iolanthe," "Ivanhoe," "Mikado," "Patience," "Pirates of Penzance," "Princess Ida," "Ruddigore," "Trial by Jury," "Yeomen of the Guard." (\*Indicates recorded in complete form).

- 03399 God shall wipe away all tears (*Contralto*)  
 C1573 God Shall Wipe Away All Tears (*Contralto*)
- Dame Clara Butt  
 M. Carlton

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# Composers

## Su

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### SULLIVAN, SIR ARTHUR SEYMOUR—Continued

- |       |   |                                  |
|-------|---|----------------------------------|
| B2814 | Light of the World (Yea Though I Walk)  | Salisbury Cathedral Choir        |
| E187  | Long Day Closes, The (Quartet) (Unacc.) | Gresham Singers                  |
|       | Lost Chord, The—                        |                                  |
| DB594 | (Baritone)                              | Emilio de Gogorza                |
| C1599 | (Contralto)                             | E. Ackland                       |
| DB328 | (Tenor)                                 | J. McCormack                     |
| C1194 | (Orchestra)                             | De Groot's Orchestra             |
| DB133 | (Tenor) In English                      | Enrico Caruso                    |
| DB444 | (Tenor)                                 | Evan Williams                    |
| B1580 | Duet                                    | Coltham and Glynne               |
| EB6   | Lost Chord (2,500 Voices)               | Associated Glee Clubs of America |
| C1237 | (Organ)                                 | Gatty Sellars                    |
| DA311 | My Irish Song of Songs (Tenor)          | John McCormack                   |
| D1506 | Night is Calm (Golden Legend, The)      | F. Austral and Chorus            |
| C1348 | Sailor's Grave, The (Tenor)             | Derek Oldham                     |
| C1427 | Thou'rt Passing hence (Baritone)        | Peter Dawson                     |

### TCHAIKOVSKY, PETER ILJITCH (1840-1893)—Composer

Born at Votkinsk, in Perm, Russia, in 1840. He first held a legal post until 1862, when he began to study music under Rubinstein. He composed several Operas, Ballets, Quartets, Concertos, and six Symphonies, of which the last, the "Pathetic," was a crowning triumph.

See "Casse Noisette," (Nutcracker) Suite, "Pique Dame," and "Eugen Onegin."

- |          |   |   |                                 |
|----------|---|---|---------------------------------|
| DB289    | Canzonetta (from Concerto Op. 35)                               | Violin  | Jascha Heifetz                  |
| D1593    | Capriccio Italien (2 Parts) (Op. 45)                            |   | Berlin State Opera Orchestra    |
| D1214-16 | Casse Noisette Suite Complete                                   |   | Philadelphia Symphony Orchestra |
| C1386    | Casse Noisette Waltz and Overture                               | (Organ)   | R. Foort                        |
| DB315    | Chanson sans paroles (Piano acc.)                               | Violin  | F. Kreisler                     |
| DA265    | Chant sans paroles (Op. 2, No. 3)                               | (Piano acc.)  | Violin                          |
| B3094    | Chant sans paroles (Organ)                                      |   | Fritz Kreisler                  |
| B2487    | Chant sans paroles (cello)                                      |   | E. O'Henry                      |
| C1327    | Don Juan's Serenade (Op. 38, No. 1)                             | (Bass-Baritone)                                     | B. Sharpe                       |
|          | "1812" Overture   |   | Peter Dawson                    |
| C137     | Band  |   | Coldstream Guards Band          |
| C1281    | Eugen Onegin Waltz  |   | Covent Garden Orchestra         |
| DA803    | Humoresque (Op. 10, No. 2)                                      | (Violin)  | Kreisler                        |
| B1844    | June (Barcarolle) (from "The Months")                           | (Op. 37a, No. 6)                                    | Piano                           |
| D1046    | Marche Slave  |   | Bourne                          |
| DB425    | Melodie   | Violin  | Philadelphia Symphony Orchestra |
| DB757    | Nightingale Song  |   | Mischa Elman                    |
| DB910    | Nocturne in C Sharp Minor (Op. 19, No. 4)                       | Violin  | Chaliapin                       |
| DA205    | None but the Weary Heart  | (Piano and Violin obbl. played by Marjorie Hayward) | (Soprano)                       |
| E534     | Nur wer die Sehnsucht Kennt                                     | (Contralto)   | Frieda Hempel                   |
| DB226    | Nur wer die Sehnsucht kennt                                     | Violin  | M. Olczewska                    |
| C1280-1  | Overture 1812 (In 3 parts)                                      |   | Mischa Elman                    |
| C1369    | Overture 1812 (2 parts)   |   | Covent Garden Orchestra         |
| D1130-3  | Piano Concerto in B Flat Minor—Complete on 4 Records with Album |   | Coldstream Guards Band          |
|          |   |   | Hambourg and R.A.H. Orchestra   |
| DA119    | Pimpinella (Florentine Song)                                    | (Tenor)   | Enrico Caruso                   |
|          | Quartet in D Major (Andante Cantabile)                          |   |                                 |
| DB588    | Violin with String Quartet                                      |   | Fritz Kreisler                  |
| DB1055   | String Quartet  |   | Elman String Quartet            |

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## TCHAIKOVSKY, PETER—Continued.

- DB286 Serenade (Op. 48) (Valse) *Violin* Jascha Heifetz  
 DA114 Serenade de Don Juan (*Tenor*) Enrico Caruso  
 DB286 Serenade melancolique (Op. 26) *Violin* Jascha Heifetz  
 C1469 Sleeping Beauty—Panorama Royal Opera Covent Garden Orchestra  
 C1415 Sleeping Beauty—Waltz Royal Opera Covent Garden Orchestra  
 D1037-1041 Symphony No. 4 in F Minor (Op. 36) *Complete with Annotated Album* Royal Albert Hall Orchestra  
 D1511-16 Symphony No. 5 in E Minor (Op. 64) (Complete with Album) New Symphony Orch.  
 D1190-4 Symphony No. 6—"Pathétique"—Complete on 5 Records with Album Symphony Orchestra  
 D1216 Waltz of the flowers (In 2 Parts) Philadelphia Symphony Orchestra

## THOMAS, AMBROISE (1811-1896) (Tow-mah)—See "Hamlet" and "Mignon"

## VERDI, FORTUNIO GIUSEPPE FRANCESCO (1813-1901) (Vair-dee)—Composer

Born at Roncole, near Busseto, Parma, in 1813. One of the greatest Italian composers. His famous operas always figure largely in the repertoire of the world's principal opera companies. He wrote one comic opera, "Falstaff," late in life, and a very fine Requiem Mass, which is his only really well-known non-operatic work.

See "Aida," "Ballo in Maschera," "Don Carlos," "Ernani," "Falstaff," "Forza del Destino," "Lombardi," "Macbeth," "Nabucodonosor," "Otello," "Rigoletto," "Simon Boccanegra," "Traviata," "Trovatore," "Vesperi Siciliani."

Ingemisco ("Requiem")—

DB138 (*Tenor*) *In Italian*

Enrico Caruso

## WAGNER, RICHARD (1813-1883) (Vahg-ner)—Composer

Born at Leipzig in 1813. He sailed in a small vessel for London, and during a stormy voyage he conceived the idea of "Tristan" and "Flying Dutchman." He was not successful in London, and then went to Paris. In 1842, through influence, "Rienzi" was produced in Dresden, and with such success that "Flying Dutchman" soon followed. These operas were greeted with mingled abuse and praise, and the most celebrated and protracted controversy in musical history was launched. His last opera, "Parsifal," was produced in Bayreuth in 1882. Wagner went to Venice for his health, and died there in 1883.

See "Flying Dutchman," "Lohengrin," "Meistersinger von Nurnberg," "Parsifal," "Rheingold," "Rienzi," "Siegfried," "Tannhauser," "Tristan and Isolde," "Twilight of the Gods," and "Valkyrie."

D1631 Faust Overture (Parts 1 and 2)

D1271 Huldigungs March

London Symphony Orchestra

London Symphony Orchestra

## WALLACE, WILLIAM VINCENT (1814-1865)—Composer—See "Lurline," "Maritana."

## WEBER, CARL MARIA FRIEDRICH ERNEST VON (1786-1826) (Vay-ber)—Composer

Born of a poor but aristocratic Austrian family at Eutin, near Lubeck, in 1786. Before he was 14 parts of his second opera were produced at Friedburg. In 1816 he was appointed by the King of Saxony to direct the German Opera at Dresden, and in 1820 "Der Freischutz" was given with great success in Berlin; but this was eclipsed by the first performance of "Oberon" at Covent Garden, in 1826, which had a tremendous reception. This was his last triumph, as he died a few weeks later. Weber may well be called the father of German Opera, having paved the way for Wagner.

DA855 Invitation to the Waltz *Piano*

D1285 Invitation to the Waltz

DA419 Waltz *Violin*

Cortot  
Philadelphia Symphony Orchestra

Renee Chemet

## WOLF-FERRARI, ERMANUS (1876- )—Composer

See "Gioielli della Madonna," ("Jewels of Madonna"),

# COLLOQUIAL FRENCH FOR THE ENGLISH

A Practical Course for Learning to Speak  
French with the aid of

## **"HIS MASTER'S VOICE"** GRAMOPHONE RECORDS

Compiled by

E. M. STEPHAN, Senior Lecturer in French, University  
College, London ; and

DANIEL JONES, Professor of Phonetics, University  
College, London.

This unique Course of Study consists of 15 Double-sided "His Master's Voice" Records, a Text Book and Key Book, together with a durable Album of special design to hold the records. It is intended to enable English people to learn to speak French and to understand French when spoken. The Course differs from other methods in being based from the elementary to the advanced stages on a set of Gramophone Records, with a completeness and detail that render it absolutely self-contained.

The Course is suited to learners of all ages. It is particularly designed for those who have to learn and speak French without a teacher. Although comprehensive to the last degree, the Course is planned on "popular" lines, and can be studied with equal advantage by the student or the "man in the street." An outstanding feature is the masterly way in which the authors have made use of the modern application of phonetics in order to secure accurate pronunciation.

"Colloquial French for the English" makes the study of French a fascinating occupation. It is alive—a thing of the present day—and dispels the classic but very dull futilities on "the pen of the gardener's aunt" and like encumbrances. It is invaluable to every business man and woman who finds daily that a lack of knowledge of this almost universal language is a serious handicap, and also to those who make a trip to France for recreation and experience.

It is the greatest contribution to self-education, apart from music, that the gramophone has made in any country.



# A NEW WAY OF LEARNING FRENCH

By The Right Hon. C. A. McCURDY, K.C.

The new series of records made by The Gramophone Company Limited ("His Master's Voice") to accompany the Course of "Colloquial French," written by M. Stephan and Professor Daniel Jones, are really wonderful.

Monsieur Stephan, who is senior lecturer in French at London University College, is best known as a broadcaster of French talks on the wireless with a delightfully clear voice and accent, and Professor Jones, of London University, is one of the world's recognised experts in phonetics.

With the aid of "His Master's Voice," M. Stephan and Professor Jones have produced something which, I believe, will mean a revolution in the teaching of languages.

The "His Master's Voice" records begin by giving the pupil the opportunity, if he will avail himself of it, of mastering the sixteen vowel sounds of the French language.

The first feature of this Course of colloquial French is, therefore, the fact that a solid basis of phonetics is given which, once mastered, will remove all the doubts and uncertainties and shyness as to pronunciation.

The second important feature of this Course is the recognition that the real elements of a spoken language are neither letters nor words, but phrases and sentences.

The hand-books accompanying the records contain over 600 pages of print. The Text Book is itself the best manual of colloquial French I have met. The course of instruction, when it is finished, will leave the pupil a master of tens of thousands of phrases and sentences of every-day French, and with the power to add indefinitely to their number. It is not literary, highbrow French, but the living spoken language that the pupil acquires.

I have no doubt that a resolute study of these thirty lessons, spread over three or six months, will prove more fruitful to the average student than double or treble the time spent in learning French in any other way.

# List of the Records

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2.	Ear-Training for the French Vowels. II. . . . .	
3.	First Word-list, Common Phrases, Sentences . . . . .	
4.	Second Word-list, Common Phrases, Sentences, Questions and Answers . . . . .	C.1354
5.	Sentences constructed from Substitution Tables, Conjugation of Verbs . . . . .	C.1355
6.	Third Word-list Phrases, Sentences, Questions and Answers . . . . .	
7.	Phrases and Sentences illustrating various constructions . . . . .	C.1356
8.	Unemphatic Intonation . . . . .	
9.	"Yes and No" Drill . . . . .	C.1357
10.	Exercises on the Personal Pronouns . . . . .	
11.	Fourth Word-list, Phrases, Sentences . . . . .	C.1358
12.	Dialogues on Money, Restaurant, etc. . . . .	
13.	Ear-Training Exercises . . . . .	C.1359
14.	Dialogue between Two Ladies . . . . .	
15.	Dialogues, Use of 'par,' Demonstrative Pronouns, Comparison, etc. . . . .	C.1360
16.	Sentences construed from Substitution Tables . . . . .	
17.	Conversations, Use of the Perfect and Imperfect Tenses . . . . .	C.1361
18.	Phrases, Sentences, Dialogues . . . . .	
19.	Emphatic Intonation . . . . .	C.1362
20.	In a Restaurant . . . . .	
21.	Toilet, Telephoning, Numerals, Letters of the Alphabet . . . . .	C.1363
22.	Shopping . . . . .	
23.	Story of a Frenchman who cannot speak English . . . . .	
24.	Dates, Common Expressions, Future Tense, Use of "Il Faut," and other Constructions . . . . .	C.1364
25.	Questions and Answers, Common Phrases, Sentences. I. . . . .	C.1365
26.	Questions and Answers, Common Phrases, Sentences. II. . . . .	
27.	Description of a Journey . . . . .	C.1366
28.	Story of a Hat. I. . . . .	
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# INDEX

- Ainley, Henry.  
 Asquith, The Right Hon. H. H., M.P.  
     (The Earl of Oxford and Asquith).  
 Battistini, Mattia.  
 Beck, The Hon. James M.  
 Bernhardt, The Late Sarah.  
 Boninsegna, Celestina.  
 Bouchier, Arthur.  
 Bourne, His Eminence Cardinal  
     (Archbishop of Westminster).  
 Butt, Dame Clara.  
 Calve, Emma.  
 Caruso, The Late Enrico.  
 Chaliapin, Theodor.  
 Churchill, The Right Hon. Winston,  
     M.P.  
 Clement, Edmond.  
 Clynes, The Right Hon. J.R., M.P.  
 Coleridge, The Hon. Stephen.  
 Dalmores, Charles.  
 De Gogorza, Emilio.  
 De Lucia, The Late Fernando.  
 Demuth, The Late Leopold.  
 Destinn, Emmy.  
 Duchene, Maria.  
 Eames, Emma.  
 Farkoa, The Late Maurice.  
 Farrar, Geraldine.  
 Fleming, The Late The Rev. Canon.  
 Gadski, Johanna.  
 Galvany, Maria.  
 Galway, Right Hon. The Viscount,  
     M.F.H.  
 Gas Shells Bombardment.  
 Gilibert, The Late Charles.  
 Gregorian and other Roman Church  
     Records.  
 Grenfell, Dr., C.M.G.  
 Grieg, The Late Edvard.  
 Harding, The Late Warren G.  
 Hempel, Frieda.  
 Huguet, Giuseppina.  
 Ischierdo, I.  
 Joachim, The Late Prof. Joseph.  
 Journet, Marcel.  
 Klausen, The Late Henrik.  
 Knupfer, The Late Paul.  
 Kreisler, Fritz.  
 Kubelik, Jan.  
 Kurz, Selma.  
 Lee, Lord.  
 Leno, The Late Dan.  
 Lloyd, Edward.  
 Lloyd George, The Right Hon. D.,  
     M.P.  
 Long, The Late Viscount.  
 Marconi, The Late Francesco.  
 Maude, Cyril.  
 McCormack, John.  
 Meath, The Earl of.  
 Melba, Dame Nellie.  
 Michailova, Marie.  
 Moissi, Alexander.  
 Neilson, Julia.  
 Nikisch, The Late Arthur.  
 Pachmann, Vladimir de.  
 Paderewski, Ignace Jan.  
 Pankhurst, Miss Christabel.  
 Patti, The Late Adelina.  
 Peary, The Late Commander R.E.  
 Plancon, The Late Pol.  
 Powell, The Late Maud.  
 Pretymann, Captain E. G.  
 Renaud, Maurice.  
 Roberts, Arthur.  
 Roberts, The Right Hon. G. H., M.P.  
 Roberts, The Late Lord, F.M., V.C.  
 Roosevelt, The Late Theodore.  
 Ruffo, Titta.  
 Saint-Saens, The Late Camille.  
 Santley, The Late Sir Charles  
 Sarasate, The Late Pablo de.  
 Scotti, Antonio.  
 Sembrich, Marcella.  
 Shackleton, The Late Sir E.  
 Slezak, Leo.  
 Smirnoff, Dmitri.  
 Sobinoff, Leonid.  
 Taft, William H.  
 Tamagno, The Late Francesco.  
 Terry, Fred.  
 Terry, Ellen.  
 Tetrizzini, Luisa.  
 Tolstoi, The Late Count Leo.  
 Tree, The Late Sir H. Beerbohm.  
 Treloar, The Late Sir William, Bt.  
 Van Rooy, Anton.  
 Venizelos, His Excellency M.  
 Wakefield, Sir Chas.  
 Waller, The Late Lewis.  
 Wedgwood, The Right Hon. J. C.,  
     M.P.  
 Williams, The Late Evan.  
 Wilson, The Late Woodrow.

**AINLEY, HENRY, Actor.**

During the war Mr. Henry Ainley's recitation of Cammaert's poem "Carillon" (with Elgar's incidental music) was a feature of many concerts of a patriotic character.

- D177 12 { Carillon, Pts. I. and II.—"Sing, Belgians, Sing" (*translation of Cammaert's poem. Chantons, Belges, chantons*) (Played by Symphony Orchestra, cond. by Sir Edward Elgar) (78) Elgar 1915

**ASQUITH, THE RIGHT HON. H. H., M.P. (The Earl of Oxford and Asquith).**

One of the outstanding figures in the political world, as a great Liberal statesman, for the last thirty years. Mr. Asquith began his career with a brilliant scholastic record. As head of the Government, it fell to Mr. Asquith's lot in 1914 to take one of the most fateful steps in the history of the country, the declaration of war against Germany. During 1914 Mr. Asquith was for a short time, until Lord Kitchener's acceptance of that post, his own War Minister. He was created a peer in 1925.

- \*D379 12 { "Budget," Speech on the (Made for the Budget League, 1909) (80) 1909  
RT. HON. WINSTON CHURCHILL, M.P.  
"Budget," Speech on the (Made for the Budget League, 1909) (80) 1909

**BATTISTINI, MATTIA, Baritone**

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- DB209 12 { Bella Italia—"Per la Patria" (*in Italian*) (78) Goffredo-Cocchi 1908  
Il mio Lionel—"Marta" (*in Italian*) (76) Flotow 1908  
\*DB207 12 { Cruda, funesta smania—"Lucia di Lammermoor" (*in Italian*) (78) Donizetti 1908  
O Lisbona, alfin ti miro—"Don Sebastiano" (*in Italian*) (78) Donizetti 1908  
DB214 12 { Delizia (*in Italian with piano*) (78) Beethoven 1908  
Soir, Le (*in French with piano*) (78) Gounod 1908  
\*DB239 12 { Si puo? (Prologo)—"Pagliacci" (*in Italian*) (78) Leoncavallo 1908  
Un nido di memorie (Prologo)—"Pagliacci" (*in Italian*) (78) Leoncavallo 1908  
A tanto amor!—"Favorita" (*in Italian*) (76) Donizetti 1908  
DB228 12 { Duet with PINI CORSI—"La ci darem la mano!"—"Don Giovanni" (*in Italian*) (78) Mozart 1907  
Eri tu che macchiavi quell' anima—"Ballo in Maschera" (*in Italian*) (76) Verdi 1908  
\*DB200 12 { Duet with SILLICH—Lo vedremo, o veglio audace—"Ernani" (*in Italian*) (78) Verdi 1908  
Duet with JANNI—D'acqua aspergimi—"Thais" (*in Italian*) (78) Massenet 1908  
\*DB215 12 { Duet with MOSCISCA—Un buon servo del visconte—"Linda di Chamounix" (*in Italian*) (78) Donizetti 1908  
Duet with PINI CORSI—Da quel di che t' ho veduta—"Ernani" (*in Italian*) (78) Verdi 1910  
DB205 12 { Quartet with PINI CORSI, COLAZZA and SILLICH—Oh! sommo Carlo —"Ernani" (*in Italian*) (78) Carlo Verdi 1907

**BECK, THE HON. JAMES M.**

The Hon. James M. Beck is the Solicitor-General of the United States.

From the beginning of the war, an outspoken advocate in the United State of the cause of the Allies, he came to England in 1916 to make addresses in favour of America's intervention.

This record was made of a speech he delivered a fortnight after the signing of the Armistice, at a banquet at which the Duke of Connaught presided, to celebrate the victory of the Allied cause. The speech is conceived to be a model of oratorical skill and a glowing tribute to the part played by the British Army and Navy in the Great War.

- \*D366 12 { Speech, Conclusion of (at the Luncheon of The Pilgrims' Club, Nov. 28, 1918)—Celebration of American Thanksgiving Day (78) 1918  
ARTHUR BOURCHIER  
"Causes of the War"—Speech of Rt. Hon. H. H. Asquith, M.P., on (78) 1918

LABELS—B and C (Plum)  
DJ and DK (Buff)

D and E (Black)  
DM (Pale Green)

DA, DB, DR and DS (Red)  
Pink (Patti)—One-sided



**BERNHARDT, SARAH, Actress (1845-1922)**

Sarah Bernhardt was one of the greatest actresses the modern stage has ever known. She excelled in tragedy and founded the theatre in Paris which bears her own name. During the height of her career she toured throughout Europe and America, and her death in 1922 was treated as a national calamity by the French Nation.

- \*E326 10 { Phedre (*Recitation in French*) (74)  
Samaritaine, La (*Recitation in French*) (74)

Recorded  
Racine 1903  
Rostand 1903

**BONINSEGNA, CELESTINA, Soprano**

One of the finest dramatic sopranos that Italy has produced in our day.

- \*DB493 12 { Madre, pietosa, vergine—"Forza del Destino" (*in Italian with Chorus*) (76)  
Pace, pace mio Dio—"Forza del Destino" (*in Italian*) (76)

Verdi 1908  
Verdi 1908

**BOURCHIER, ARTHUR, Actor**

Born in 1864, and educated at Eton and Christchurch, Oxford, Mr. Arthur Bouchier began his stage career at his Alma Mater, founding the University Dramatic Society there, and playing Shakespearian roles. His professional debut was made in 1889 at Wolverhampton. For some years after Mr. Bouchier became associated with Sir Charles Wyndham at the Criterion Theatre, and in recent times has been in management for himself.

- \*D372 12 { Macbeth, Dagger speech from (78)  
CYRIL MAUDE  
Actors' Benevolent Fund, Speech on behalf of (78)

Shakespeare 1909  
— 1909

**BOURNE, HIS EMINENCE CARDINAL, Archbishop of Westminster**

His Eminence Cardinal Bourne is head of the Roman Catholic hierarchy in Great Britain. Cardinal Bourne has taken a leading part in educational matters in this country.

- \*E158 10 { "Education," Speech on (74)  
COUNT LEO TOLSTOY  
"For Every Day," Thoughts from the book (*spoken*) (85)

1907  
1907

**BUTT, DAME CLARA, Contralto**

Some biographical details will be found at the head of this artist's records in the Red Label Section.

The two records given here are of songs which Dame Clara Butt has featured at her concerts for many years. Her interpretations of them have become classic.

These records are 12-inch single-sided, Dark Blue Label.

- 03223 12 Summer Night, A (*with piano and 'cello*) (78)  
\*03222 12 Three fishers went sailing (*with piano*) (78)

Goring Thomas 1910  
Hullah 1910

**CALVE, EMMA, Mezzo-Soprano**

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- DB124 12 { Chanson espagnole (*in Spanish with piano*) (78)  
Plaisir d'amour (*in French with piano*) (78)

Yradier 1910  
J. P. A. Martini 1910

- \*DB638 12 { Tringles des sistres tintaient, Les—"Carmen" (*in French*) (80)  
Duet with DALMORES—La-bas dans la montagne—"Carmen" (*in French*) (79)

Bizet 1908  
Bizet 1908

**CARUSO, ENRICO, Tenor (1873-1921)**

Some biographical details will be found at the head of this artist's records in the Red Label Section. It is particularly interesting to compare these records of Caruso's early art with the more mature rendering in the Red Label Section.

- \*DB130 12 { Ah! fuyez douce image (Air); Je suis seul (Recit.)—"Manon" (*in French*) (78)  
Fleur que tu m'avais jetée, La—"Carmen" (*in French*) (81)

Massenet 1911  
Bizet 1909

- \*DB112 12 { Ah! sì, ben mio coll' essere—"Trovatore" (*in Italian*) (82)  
O tu, che in seno agli angeli—"Forza del Destino" (*in Italian*) (81)

Verdi 1907  
Verdi 1909

- DA549 10 { Amor ti vieta di non amar—"Fedora" (*in Italian with piano*) (74)  
Celeste Aida, forma divina—"Aida" (*in Italian with piano*) (75)

Giordano 1903  
Verdi 1903

## CARUSO, ENRICO, Tenor—Continued

DB113	12	Cielo e mar!—"Gioconda" (in Italian with piano) (78)	Ponchielli	1906
		Che gelida manina—"Bohème" (in Italian) (78)	Puccini	1906
DB696	12	Cielo e mar!—"Gioconda" (in Italian) (81)	Ponchielli	1911
		Lolita—Serenade Espana (in Spanish) (81)	Buzzi-Peccia	1908
DA547	10	Cielo e mar!—"Gioconda" (in Italian with piano) (74)	Ponchielli	1902
		E lucevan le stelle—"Tosca" (in Italian with piano) (75)	Puccini	1902
*DB159	12	Com'è gentili—"Don Pasquale" (in Italian with piano) (78)	Donizetti	1906
		M'appari tutt' amor—"Martha" (in Italian) (78)	Flotow	1906
DA550	10	Dai campi, dai prati—"Mefistofele" (in Italian with piano) (75)	Boito	1903
		Giunto sul passo estremo—"Mefistofele" (in Italian with piano) (74)	Boito	1902
DA113	10	Di quella pira—"Trovatore" (in Italian) (78)	Verdi	1910
		Lasciati amar (in Italian) (78)	Leoncavallo	1913
DA561	10	Donna e mobile, La—"Rigoletto" (in Italian) (82)	Verdi	1910
		Ora e per sempre addio—"Otello" (in Italian) (81)	Verdi	1910
DB121	12	Eternamente (in Italian) (81)	Mascheroni	1911
		Manella mia (Neapolitan song) (in Italian) (78)	Valente	1913
*DB140	12	Fenesta ca lucive e mo' non luce (Neapolitan song) (in Neapolitan) (78)	Barthelemy	1906
		Triste ritorno—Romanza (in Italian) (78)	Tosti	1906
*DB129	12	Ideale—Romanza (in Italian) (80)	Donizetti	1906
		Spirito gentile—"Favorita" (in Italian) (78)	Donizetti	1907
*DB700	12	In terra solo—"Don Sebastiano" (in Italian) (82)	Donizetti	1907
		Un di all' azzurro, spazio guardai profondo—"Andrea Chenier" (in Italian) (82)	Giordano	1907
*DA546	10	Mattinata (in Italian with piano acc. by composer) (75)	Leoncavallo	1902
		Vesti la giubba—"Pagliacci" (in Italian with piano) (75)	Leoncavallo	1902
DB137	12	Ma se m'è forza perdersi—"Ballo in Maschera" (in Italian) (78)	Verdi	1912
		Quando nascesti tu—"Lo Schiavo" (in Italian) (78)	Gomez	1912
DA548	10	Mia canzone, La (in Italian with piano) (75)	Tosti	1903
		Non t'amo più (in Italian with piano) (75)	Denza	1902
*DA543	10	No, non chiuder gli occhi vaghi—"Germania" (in Italian) (78)	Franchetti	1909
		Studenti udite—"Germania" (in Italian) (78)	Franchetti	1909
		No, non chiuder gli occhi vaghi—"Germania" (in Italian with piano) (75)	Franchetti	1902
DA544	10	O Lola, ch' ai di latti la cammisa—"Cavalleria Rusticana" (in Italian with piano) (74)	Franchetti	1902
*DA545	10	Viva il vino spumeggiante—"Cavalleria Rusticana" (in Italian with piano) (77)	Mascagni	1902
		Parmi veder le lagrime—"Rigoletto" (in Italian) (80)	Mascagni	1908
*DB126	12	Una furtiva lagrima—"Elisir d'Amore" (in Italian) (78)	Verdi	1911
DA118	10	Parted (in English) (78)	Donizetti	1911
		Pour un baiser (in French) (82)	Tosti	1912
		Celeste Aida, forma divina—"Aida" (in Italian) (78)	Tosti	1909
*DK115	12	Duet with HOMER—Gia i sacerdoti adunansi—"Aida" (in Italian) (80)	Verdi	1910
		Salut, demeure, chaste et pure—"Faust" (in French) (78)	Verdi	1910
*DK116	12	Duet with ANCONA—Del tempio al limitar—"Pescatori di Perle" (in Italian) (78)	Gounod	1906
52345	10	O dolce incanto (Il sogno)—"Manon" (in Italian with piano) (75)	Bizet	1906
Single-sided Red Label			Massenet	1902

## CHALIAPIN, THEODOR, Bass

Some biographical details will be found at the head of this artist's records in the Red Label Section.

DB108	12	Arise, red sun (Russian folk song) (in Russian with chorus) (78)	—	1910
		Now let us depart (Church hymn) (in Russian with chorus) (78)	Strokin	1911
DB610	12	Down the Volga; (b) From under the oak (in Russian with chorus, unaccompanied) (78)	—	1910
DB611	12	Merry Butterweek—"Hostile Power" (in Russian with piano) (77)	Sieroff	1911
		Do not weep, child—"Demon" (in Russian) (78)	Rubinstein	1911
		On the airy ocean—"Demon" (in Russian) (78)	Rubinstein	1911
DB617	12	Lakme, a shadow dims your glances—"Aria of Nilakanta"—"Lakme" (in Russian) (77)	Delibes	1909
		Birches, The (Little Russian Song) (in Little Russian with chorus, unaccompanied) (77)	—	1910

LABELS—B and C (Plum)  
DJ and DK (Buff)

D and E (Black)  
DM (Pale Green)

DA, DB, DR and DS (Red)  
Pink (Patti)—One-sided



**CHALIAPIN, THEODOR, Bass—Continued**

DB403	12	{ Infelice! e tuo credevi—"Ernani" (in Italian) (78)	Verdi	1912
		{ Vieni, la mia vendetta—"Lucrezia Borgia" (in Italian) (78)	Donizetti	1912
DB620	12	{ Dubinoushk. (Russian Folk Song) (in Russian with chorus, unaccompanied) (78)	—	1910
		{ Night (Russian Folk Song) (in Russian, unaccompanied) (78)	—	1910
DB106	12	{ Rovine son queste, Le—Recit.; (b) Donne, che riposare—Evocazione—	Meyerbeer	1912
		{ "Roberto il Diavolo" (in Italian) (78)	Bellini	1912
DB622	12	{ Ite sul colle, o Druidi—"Norma" (in Italian with chorus) (78)	V. Sokoloff	1910
		{ Tempest rages, The (in Russian, with piano) (78)	—	1911
DB629	12	{ Not a little autumn rain (in Russian, with chorus, unaccompanied) (78)	Glinka	1908
		{ They guess the truth—"Life for the Tsar" (in Russian) (78)	Glazounov	1912
DB618	12	{ Pourquoi donc se taisent les voix (in French) (78)	Gounod	1910
		{ It was high time! (Il etait temps!)—Invocation—"Faust" (in Russian) (78)	Church	1910
		{ Duet with MICHAILOVA—When the book shall be unsealed—	Gounod	1910
		{ Scene—"Faust" (in Russian) (78)	—	—

**CHURCHILL, THE RT. HON. WINSTON, M.P.**

Statesman, litterateur, artist, Mr. Winston Churchill has inherited all the traditional brilliance of the famous family from which he has descended.

*D379	12	{ "Budget," Speech on the (Made for the Budget League, 1909) (80)	1909
		{ RT. HON. H. H. ASQUITH, M.P. (THE EARL OF OXFORD AND ASQUITH)	1909
D380	12	{ "Budget," Speech on the (Made for the Budget League, 1909) (80)	1918
		{ General Election, 1918, Speech on the (80)	1918
		{ RT. HON. J. R. CLYNES, M.P.	1918
		{ General Election, 1918, Speech on the (80)	1918

**CLEMENT, EDMOND, Tenor**

For many years leading tenor at the *Paris Opera Comique*, Clement went to New York in 1909, where he repeated his French success. It was during his stay in America that he made the following records.

*DB172	12	{ Duet with FARRAR—Ange adorable—"Romeo et Juliette" (in French) (78)	Gounod	1913
		{ Duet with FARRAR—Lontano, lontano—"Mefistofele" (in Italian) (78)	Boito	1913
*DJ102	10	{ Duet with FARRAR—Au clair de la lune (in French with piano) (79)	Lully	1913
		{ FARRAR and SCOTTI	—	—
DA211	10	{ Belle nuit, o nuit d'amour—"Contes d'Hoffmann" (in French) (81)	Offenbach	1909
		{ Duet with FARRAR—Nous allons partir tous deux—"Dante" (in French) (78)	Godard	1913
*DK105	12	{ GERALDINE FARRAR	—	—
		{ Via! cosi non mi lasciate—"Segreto di Susanna" (in Italian) (78)	Wolf-Ferrari	1913
		{ Duet with JOURNET—Au fond du temple saint—"Pêcheurs de Perles" (in French) (78)	Bizet	1912
		{ DESTINN and DUCHENE	—	—
		{ O viens, mon doux berger—"Pique Dame" (in French) (79)	Tchaikovsky	1915
		{ —	—	—

**CLYNES, THE RIGHT HON. J. R., M.P.**

One of the leaders of the Labour Party, Mr. J. R. Clynes, who is an Oldham (Lancashire) man, has held various official positions in the Trade Union world. In the first Labour Government to take office in this country (in 1924), Mr. Clynes has occupied a prominent position, acting as Leader of the House for the Premier (Mr. Ramsay MacDonald) and holding the office of Lord Privy Seal.

D380	12	{ General Election, 1918, Speech on the (80)	1918
		{ RT. HON. WINSTON CHURCHILL, M.P.	1918
		{ General Election, 1918, Speech on the (80)	1918
		{ —	—

## COLERIDGE, THE HON. STEPHEN

A well-known leader of the humanitarian movement, especially as regards the humane treatment of dumb animals, the Hon. Stephen Coleridge, who was born in 1864, is a son of the late Lord Chief Justice Coleridge.

- \*D837 12 { "Mercy to animals," Speech on (80) 1912  
EARL OF MEATH  
Message to the boys and girls of the British Empire, A (80) 1910

## DALMORES, CHARLES, Tenor—See Calve, Emma (Page 174)

## DE GOGORZA, EMILIO, Baritone

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- DK121 12 { Duet with EAMES—Dove prende amor ricetto, La—"Flauto Magico" (in Italian) (78) Mozart 1906  
EAMES and SEMBRICH  
Che soave zeffiretto—"Nozze di Figaro" (in Italian) (78) Mozart 1908

## DE LUCIA, FERNANDO, Tenor (1860-1925)

A celebrated Italian tenor of a generation ago, De Lucia (born at Naples in 1860) was a favourite singer at Covent Garden for a number of years, where he first sang in 1887. He created there the role of Canio in "Pagliacci" in 1893.

In his rendering of Neapolitan songs (of which a few are represented on this list) De Lucia was a delightful and consummate artist.

The records preserved here show to what high mastery of vocal art De Lucia had attained.

- \*DA124 10 { Ah! non credevi tu—"Mignon" (in Italian with piano) (78) Thomas 1908  
Il mio tesoro intanto andate a consolar!—"Don Giovanni" (in Italian with piano) (78) Mozart 1908
- \*DA335 10 { Luna Lu (Canzone Napolitana) (in Neapolitan) (78) Ricciardi 1909  
O sole mio (Canzone Napolitana) (in Italian) (81) Di Capua 1909
- DA333 10 { Nun me guardate accchiu (in Neapolitan) (77) Gambardella 1909  
Oili, oila (in Neapolitan) (77) Costa 1909
- \*2-52667 10 { Se il mio nome saper voi bramate (Serenata)—"Barbiere di Siviglia" (in Italian with piano) (77) Rossini 1909  
Single-sided Red Label
- DB359 12 { Fior che avevi a me tudato, Il—"Carmen" (in Italian) (79) Bizet 1908  
Duet with HUGUET—Mia madre io veggo ancor—"Carmen" (in Italian) (78) Bizet 1908
- DB368 12 { Duet with HUGUET—E il sol dell' anima, la vita e amore—"Rigoletto" (in Italian) (77) Verdi 1907  
Duet with HUGUET—Parigi, o cara—"Traviata" (in Italian) (77) Verdi 1907
- \*DB570 12 { Duet with HUGUET—Non hai compreso un cor fedele—"Pescatori di Perle" (in Italian) (78) Bizet 1906  
Duet with HUGUET—Tardi si fa, addio!—"Faust" (in Italian with piano) (78) Gounod 1907
- \*DB388 12 { Trio with HUGUET and PINI CORSI—Ah! qual colpo inaspettato—"Barbiere di Siviglia" (in Italian with piano) (77) Rossini 1907  
Duet with PINI CORSI—All' idea di quel metallo—"Barbiere di Siviglia" (in Italian) (77) Rossini 1907

## DEMUTH, LEOPOLD, Baritone (1861-1910)

Demuth was for many years the premier baritone of the Viennese Imperial Opera House. Among his greatest roles were such Wagnerian characters as Hans Sachs and Wolfram, also Valentine in "Faust" and "Rigoletto."

- \*E328 10 { Die Mainacht (in German with piano) (78) Brahms 1908  
Feldeinsamkeit (in German with piano) (76) Brahms 1908
- \*E323 10 { Die Uhr (in German with piano) (77) Loewe 1908  
Wieder mocht' ich dir begegnen (in German with piano) (77) Liszt 1908

LABELS—B and C (Plum)  
DJ and DK (Buff)

D and E (Black)  
DM (Pale Green)

DA, DB, DR and DS (Red)  
Pink (Patti)—One-sided



## DEMUTH, LEOPOLD, Baritone—Continued

D812	12	Erhebe dich (Rezitatif und Arie)—"Maskenball" (in German with piano)	Verdi	1908
		Gleich sind wir beide (Monolog)—"Rigoletto" (in German) (77)	Verdi	1909
		O heiliges Sinnbild (Valentin's Gebet)—"Faust" (in German) (77)	Gounod	1908
*D810	12	Wie duftet doch der Flieder—"Meistersinger von Nurnberg" (in German)	Wagner	1908
*D809	12	Furwahr es ist ein Abenteuer—"Nachtlager von Granada" (in German)	Kreutzer	1908
		ANTON VAN ROOY		
		Abendlich strahlt—"Rheingold" (in German) (81)	Wagner	1908

## DESTINN, EMMY, Soprano

Some biographical details will be found at the head of this artist's records in the Red Label

Section.				
*DB399	12	Und ob die Wolke sie verhulle—"Freischutz" (in German) (78)	Weber	1910
		Wie nahte mir der Schlummer—"Freischutz" (in German) (78)	Weber	1910
*DK105	12	Duet with DUCHENE—O viens, mon doux berger—"Pique Dame" (in French) (79)	Tchaikovsky	1915
		JOURNET and CLEMENT		
		Au fond du temple saint—"Pêcheurs de Perles" (in French) (78)	Bizet	1912

## DUCHENE, MARIA—See Destinn, Emmy, above

## EAMES, EMMA, Soprano

An American *prima donna*, Madame Emma Eames was born at Shanghai and was one of the most brilliant pupils of the famous Marchesi. She made her operatic debut in Paris in 1895, and a season or two later sang successfully at Covent Garden and in New York. Her most successful roles were in modern French and Italian operas. Emma Eames retired from the operatic stage in 1910.

DK121	12	Duet with DE GOGORZA—Dove prende amor ricetto, La—"Flauto Magico" (in Italian) (78)	Mozart	1906
		Duet with SEMBRICH—Che soave zeffiretto—"Nozze di Figaro" (in Italian) (78)	Mozart	1908

## FARKOA, MAURICE, Baritone (1864-1916)

A popular figure on the lighter musical stage from 1895 to 1915. As a singer he had an inimitable style, and was also well graced as an actor.

E325	10	Le fou rire (Laughing song) (in French) (76)		1905
		HENRIK KLAUSEN		
		Lattersang (Laughing song) (76)	Newton	1908
*E324	10	Who'll marry me? (with piano) (78)		
		ARTHUR ROBERTS		
		Where's the Count?—"Trial by Jury" (Recitation) (76)	Sullivan	1907

## FARRAR, GERALDINE, Soprano

Some biographical details will be found at the head of this artist's records in the Red Label

Section.				
DB246	12	Un bel di vedremo—"Madame Butterfly" (in Italian) (78)	Puccini	1909
		Vissi d'arte, vissi d'amore—"Tosca" (in Italian) (78)	Puccini	1909
		Via! così non mi lasciate—"Segreto di Susanna" (in Italian) (78)	Wolf-Ferrari	1913
DA211	10	Duet with CLEMENT—Nous allons partir tous deux—"Dante" (in French) (78)	Godard	1913
		Duet with CLEMENT—Ange adorable—"Romeo et Juliette" (in French) (78)	Gounod	1913
		Duet with CLEMENT—Lontano, lontano—"Mefistofele" (in Italian) (78)	Boito	1913
*DE172	12	Duet with CLEMENT—Au clair de la lune (in French with piano) (79)	Lully	1913
		Duet with SCOTTI—Belle nuit, o nuit d'amour (Barcarolle)—"Contes d'Hoffmann" (in French) (81)	Offenbach	1909

**FLEMING, THE REV. CANON, Orator (1830-1908)**

A well-known Victorian divine. Educated at Magdalene College, Cambridge, the Rev. C. Fleming was ordained in 1854. For many years he was a popular West End preacher at St. Michael's, Chester Square, London. Chaplain-in-Ordinary to King Edward VII. and Canon Precentor of York, Canon Fleming died in 1908.

- \*E159 10 Bells, The (1st, 2nd, and 3rd verses and 4th verse) (78) E. A. Poe 1908  
 \*E160 10 { Charge of the Light Brigade, The (Recitation) (78) Tennyson 1906  
 JULIA NEILSON and FRED TERRY  
 Scarlet Pimpernel, Scene from the (76) Baroness Orczy 1907

**GADSKI, JOHANNA, Soprano**

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- \*DB661 12 { Ma dall' arido stelo divulsa—"Ballo in Maschera" (in Italian) (78) Verdi 1907  
 { Morro ma prima in grazia—"Ballo in Maschera" (in Italian) (78) Verdi 1907  
 \*DB660 12 { Mild und leise wie er lachelt—"Tristan und Isolde" (in German) (78) Wagner 1916  
 { Inflammatius—"Stabat Mater" (in Latin) (78) Rossini 1916

**GALVANY, MARIA, Soprano**

Born in 1878 at Granada, Spain, this brilliant coloratura became one of the favourites on the Continent and in South America. A few years ago she appeared at the London Coliseum with great success.

- \*DB400 12 { Spargi d'amaro pianto—"Lucia di Lammermoor" (in Italian) (78) Donizetti 1908  
 { Duet with RUFFO—Dunque io son—"Barbiere di Siviglia" (in Italian) (78) Rossini 1907  
 DB177 12 { Duet with RUFFO—Piangi! piangi fanciulla—"Rigoletto" (in Italian) (78) Verdi 1906  
 { RUFFO and ISCHIERDO  
 { Minaccie, i fieri accenti, Le—"Forza del Destino" (in Italian) (78) Verdi 1906

**GALWAY, RT. HON. THE VISCOUNT, M.F.H.**

The seventh holder of the title, Lord Galway was born in 1852, and educated at Eton and Christchurch. He was A.D.C. in turn to Queen Victoria, King Edward VII., and the present King. He is an authority on hunting matters and became an M.F.H. as long ago as 1876.

- \*D376 12 { Hunting Calls (spoken) (78) 1913  
 { DR. W. T. GRENFELL, C.M.G.  
 { Adrift on an ice-floe in the Arctic Ocean (spoken) (80) 1911

**GAS SHELLS BOMBARDMENT**

This extraordinary record is the actual reproduction of the screaming and whistling of the shells previous to the entry of the British troops into Lille. It is not an imitation, but was recorded on the battle front. The report of the guns and the whistling of the shells is the actual sound of the Royal Garrison Artillery in action on October 9th, 1918.

- \*09308 12 Gas shells bombardment (actual record taken on front line, near Lille, 1918)  
 Single-Sided Black Label France, October, 1918 (78)

**GILBERT, CHARLES, Baritone (1866-1913)**

Charles Gilbert was for years a favourite artist at Covent Garden during the summer "grand" season.

A baritone with a voice of charming quality, and greatly gifted as an actor, M. Gilbert was equally at home in French and Italian opera, especially in *buffo* roles.

- \*DB274 12 { Bois de lent oubli—"Serse" (in French) (78) Handel 1910  
 { Quand la flamme de l'amour—"Jolie Fille de Perth" (in French) (78) Bizet 1910  
 \*DM117 12 { Duet with MELBA—Ange est venu, Un (in French) (80) Bemberg 1907  
 { Duet with MELBA—Per valli, per boschi (in Italian) (80) Blangini 1907

LABELS—B and C (Plum)  
 DJ and DK (Buff)

D and E (Black)  
 DM (Pale Green)

DA, DB, DR and DS (Red)  
 Pink (Patti)—One-sided



## THE GREGORIAN AND OTHER ROMAN CHURCH RECORDS

From early days there existed a musical college in connection with the Holy See in Rome. Such a college, formed to train singers for the ceremonies of the Papal Court, was in being as early as the ninth century. From it singers were provided for services in the ancient basilicas of the Church, in the Eternal City, and at a later date for the Papal functions held in the Sistine Chapel.

In the sixteenth century the choir, from the fact that it was largely used for the private services of the Pope, was known as the *Sistina Capella*.

In recent times the *Sistina Capella* has ceased to exist as a permanent institution, but is constituted, for special Papal occasions, of selected singers from the choirs of the five Roman basilicas.

Other famous ecclesiastical colleges in Rome are noted for their liturgical music, such as the Benedictines, the French College, the Augustinians, by whom some of the undermentioned records were made.

- |        |    |  |
|--------|----|--|
| * E337 | 10 | { Alleluja della Messa dell' Assunzione—Gregorian Chant ( <i>in Latin, unacc.</i> ) By Benedictines of S. Anselmo in Rome (77) — 1904  |
|        |    | { Alleluja "Pascha Nostrum"—Gregorian Chant ( <i>in Latin, unacc.</i> ) By Students of French Seminary in Rome (77) — 1904   |
| * D831 | 12 | { Alleluja della Messa—Fac Nos Innocuum—Gregorian Chant ( <i>in Latin, unacc.</i> ) By Students of French Seminary in Rome (77) P. di S. Giuseppe — 1904   |
|        |    | { Introitus in Assunzione B.M.V.—Gregorian Chant ( <i>in Latin, unacc.</i> ) By Benedictines of St. Anselmo in Rome (77) — 1904  |
| * D826 | 12 | { Ave Maria—Gregorian Chant ( <i>in Latin, unacc.</i> ) Under direction of Baron Kanzler in Rome (77) Palestrina — 1904  |
|        |    | { Sicut Cervus—Gregorian Chant ( <i>in Latin, unacc.</i> ) Under direction of Baron Kanzler in Rome (Sistine Choir) (77) Palestrina — 1904   |
| * D834 | 12 | { Carattere Fondamentale del Canto Liturgico (Fundamental character of the Liturgical Chant) ( <i>in Italian</i> ) Speech by Rev. Father Pothier (77) — 1904   |
|        |    | { Comunicazione Fatta al Congresso Internazionale Gregoriano (A record addressed to International Gregorian Congress in appreciation of the gramophone) ( <i>in Italian</i> ) By Baron Kanzler (77) — 1904 |
| * E336 | 10 | { Cruda Mia Nemica, La—Gregorian Chant ( <i>in Latin, unacc.</i> ) Under direction of Baron Kanzler in Rome (Sistine Choir) (77) Palestrina — 1904   |
|        |    | { Esultate Justi—Gregorian Chant ( <i>in Italian, unacc.</i> ) Music executed in the Sistine Chapel, Rome, and cond. by Dom. L. Perosi (77) Viadana — 1904   |
| * D829 | 12 | { Discorso d'Apertura del Congresso Gregoriano (Discourse on the opening of the Gregorian Congress) ( <i>in Italian</i> ) By Rev. Father De Santi (77) — 1901  |
|        |    | { Lettura al Congresso Gregoriano (L'Ecole Gregorienne) (Lecture to the Gregorian Congress) ( <i>in Italian</i> ) By Rev. Dom. A. Mocquereau (77) — 1904   |
| * D833 | 12 | { Filiae Jerusalem—Gregorian Chant ( <i>in Latin, unacc.</i> )—Music executed in the Sistine Chapel, Rome, and cond. by Dom. L. Perosi (77) A. Gabrielli — 1904  |
|        |    | { Primo Responsorio Il Notturmo Dell' Ufficio di Natale—Gregorian Chant ( <i>in Latin, unacc.</i> ) By Augustinian Fathers in Rome (77) — 1904   |
| D832   | 12 | { Introito di Pasqua—Gregorian Chant ( <i>n Latin, unacc.</i> ) By Students of French Seminary in Rome (77) — 1904   |
|        |    | { Introito della Messa—"Sacerdotes Dei"—Gregorian Chant ( <i>in Latin, unacc.</i> ) By Students of French Seminary in Rome (77) — 1904   |
|        |    | { Oremus pro Pontifice—Gregorian Chant ( <i>in Latin, unacc.</i> ) By Prof. Moresch. and Chorus of Roman Choristers (77) E. Calzanera — 1904   |
| * D830 | 12 | { Gratias Agimus Tibi—Gregorian Chant ( <i>in Latin, unacc.</i> ) Prof. C. Boezi and Chorus of Roman Choristers, cond. by Prof. Moreschi (77) G. Capocci — 1904  |

## GRENFELL, DR., C.M.G.

Well known for his philanthropic work among the fishermen of the North Seas, Dr. Grenfell took his M.D. at Oxford in 1889. He was house surgeon to Sir Frederick Treves at the London Hospital, and subsequently took up medical work among the fishermen, fitting out the first hospital ship for the North Sea fisheries. He has cruised in the Arctic Ocean, and written an account of his experiences. In 1892, Dr. Grenfell visited Labrador and established schools and hospitals there for the natives.

In this record Dr. Grenfell has recounted one of his most thrilling Arctic adventures.

- |        |    |   |
|--------|----|---|
| * D376 | 12 | { Adrift on an ice-floe in the Arctic Ocean ( <i>spoken</i> ) (80) — 1911 |
|        |    | { RT. HON. THE VISCOUNT GALWAY, M.F.H. — 1913                             |
|        |    | { Hunting calls ( <i>spoken</i> ) (78)                                    |

**GRIEG, EDVARD, Composer (1843-1907)**

Here we have a record, made by the composer himself, of one of his most exquisite pieces, "Au Printemps" ("To the Spring"). His interpretation will interest the countless amateurs who have essayed the music.

- \*D803 12 { **Au Printemps (piano)** (75) Grieg 1903  
JOSEPH JOACHIM  
Hungarian Dance in D Minor, No. 2 (violin with piano) (75) Brahms 1907

**HARDING, the Late WARREN G. (1865-1923) (President of the United States of America, 1920-1923)**

Warren Gamaliel Harding was the twenty-ninth President of the United States. His administration will largely be remembered by his constructive statesmanship in summoning the International Conference for the Limitation of Armaments on November 12th, 1921.

The address at Hoboken was to commemorate the return for burial of the bodies of American soldiers and sailors who gave their lives during the Great War. The first of these addresses was recorded at the White House a few months after the meeting of the International Conference.

President Harding's death took place with tragic suddenness at San Francisco while on a political tour in 1923.

- \*D664 12 { **Address at Hoboken on return for burial of 5,212 American soldiers,**  
sailors, marines and nurses, May 23, 1921 (78) 1921  
**Address at Washington at opening of International Conference for**  
Limitation of Armament, Nov. 12, 1922 (78) 1922

**HEMPEL, FRIEDA, Soprano**

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- \*DB352 12 { **Bravoura—Variations on Mozart's Ah! vous dirai-je maman? (in French)**  
(78) A. Adam 1911  
**Oiseaux dans la charmille, Les—"Contes d'Hoffmann" (in French)** (78) Offenbach 1911  
DB331 12 { **Che pur aspro al cuore—"Ratto dal Serraglio" (in Italian)** (78) Mozart 1911  
\*DB353 12 { **Infelice, sconsolata—"Flauto Magico" (in Italian)** (78) Mozart 1911  
**Deh! vieni, non tardar—"Nozze di Figaro" (in Italian)** (78) Mozart 1911  
**Si mi chiamano Mimi—"Bohème" (in Italian)** (78) Puccini 1911  
\*DB365 12 { **Der Holle rache Kocht in Meinem Herzen (Arie der Königin der Nacht)**  
"Zauberflöte" (in German with orch.) (78) Mozart 1910  
**Schon glimmt der Weihrauch (Wahnsinns)—"Lucia di Lammermoor"**  
(in German) (78) Donizetti 1911  
DB455 12 { **Frag' ich mein—Arie der Rosine—I Teil—"Barbier von Sevilla" (in Ger-**  
man) (80) Rossini 1911  
**Frag' ich mein—Arie der Rosine—II Teil—"Barbier von Sevilla" (in**  
German) (80) Rossini 1911  
\*DB360 12 { **Juwelen—Arie—Ich gab' was drum—"Margarethe" (in German)** (78) Gounod 1911  
**Titania ist Herabgestiegen—Polonaise—"Mignon" (in German)** (78) Thomas 1911  
\*DB373 12 { **Kann mich auch an ein Madel erinnern (Monolog der Marschallin)—**  
"Rosenkavalier" (in German) (78) R Strauss 1910  
DB276 12 { **Oh, d'amor messaggera—Valse—"Mirella" (in Italian)** (81) Gounod 1911  
**O, beau pays—"Huguenots" (in French)** (78) Meyerbeer 1911  
**O moment enchante—"La Muette de Portici" (in French)** (78) Auber 1911  
\*DB272 12 { **Sempre libera—"Traviata" (in Italian)** (78) Verdi 1911  
**Teurer Name!—"Caro Nome"—"Rigoletto" (in German)** (78) Verdi 1911

**HUGUET, GIUSEPPINA, Soprano—See De Lucia.****ISCHIERDO, I., Tenor—See Ruffo.****JOACHIM, PROF. JOSEPH, Violinist (1831-1907)**

Joseph Joachim was the great classical player of the violin in the nineteenth century. His lifelong friendship with Brahms, of whose music he was such a fine interpreter, gives particular interest to this record of one of that composer's popular Hungarian dances.

- \*D803 12 { **Hungarian Dance in D Minor, No. 2 (with piano)** (75) Brahms 1907  
EDVARD H. GRIEG  
**Au Printemps (piano)** (75) Grieg 1903

**LABELS—B and C (Plum)**  
DJ and DK (Buff)

D and E (Black)  
DM (Pale Green)

DA, DB, DR and DS (Red)  
Pink (Patti—One-sided)



**JOURNET, MARCEL, Bass**

Some biographical details will be found at the head of this artist's records in the Red Label

- |          |    |   |             |      |
|----------|----|---|-------------|------|
| Section. |    |   |             |      |
| *DB897   | 12 | { Son lo spirito che nega—"Mefistofele" (in Italian) (78)                         | Bioto       | 1911 |
|          |    | { Boze pravde ti stos pasc (National Air of Serbia) (in Serbian) (78)             | Jenko       | 1916 |
|          |    | { Duet with CLEMENT—Au fond du temple saint—"Pêcheurs de Perles" (in French) (78) | Bizet       | 1912 |
| *DK105   | 12 | { DESTINN and DUCHENE   |             |      |
|          |    | { O viens, mon doux berger—"Pique Dame" (in French) (79)                          | Tchaikovsky | 1915 |

**KLAUSEN, HENRIK, Actor (1844-1907)**

Henrik Kristian Klausen, a Norwegian actor, born in Kopervik in 1844, lived his early days at Bergen. In 1860 he entered the School of Dramatic Art in Trondhjem. He appeared at various theatres and with Dramatic Societies in Norway and Sweden, and later made an appearance at Bjornson's Theatre in Mollergaten. From here he went to the Christiania Theatre, and in 1889 he achieved great success in the National Theatre, Christiania. Klausen won an important reputation on the dramatic stage. He was regarded as a great portrayer of character studies, but his greatest and most popular portrayals were in comedy. The most prominent of his figures in Norwegian plays were Norten Kiil in "En Folke fiende"; Gaardbruker Lundestad in "De unges Forbund"; Bishop Nikolas in "Konsemnerne"; Title part in "Peer Gynt."

- |      |    |  |         |      |
|------|----|--|---------|------|
| E325 | 10 | { Lattersang (Laughing song) (76)              | Klausen | 1904 |
|      |    | { MAURICE FARKOA                               |         |      |
|      |    | { Le fou rire (Laughing song) (in French) (76) | —       | 1905 |

**KNUPFER, PAUL, Bass (1866-1921)**

As a concert artist and interpreter of "lieder," Paul Knupfer was considered an authority, and became one of Germany's best-loved concert singers. He has recorded some of his best songs and selections from his most famous operatic roles, such as that of Sarastro in Mozart's "Magic Flute" ("Zauberflöte").

- |       |    |   |            |      |
|-------|----|---|------------|------|
| D806  | 12 | { Archibald Douglas, Pts. I. and II. (in German with piano) (78)  | Loewe      | 1912 |
|       |    | { Darauf liess ich mich werben; Ich steck an meine Hosen—"Frundsberg," Op. 14, Nos. 3 and 5 (in German) (78)            | Max Zenger | 1910 |
| *D804 | 12 | { Die Werbetrommel geht durchs Land; Hell gleitet der Stern—"Frundsberg," Op. 14, Nos. 1 and 2 (in German) (78)         | Max Zenger | 1910 |
|       |    | { Der Wanderer (in German with piano) (78)  | Schubert   | 1910 |
|       |    | { Tom der Reimer (in German with piano) (78)  | Loewe      | 1910 |
| *D807 | 12 | { Grad geschossen, grad geschaut; Nun hat doch so ein welcher Tropf—"Frundsberg," Op. 14, Nos. 6 and 7 (in German) (78) | Max Zenger | 1912 |
|       |    | { Prinz Eugen, der edle Ritter (in German) (78)   | Loewe      | 1912 |
| *D805 | 12 | { Herr, den ich tief im Herzen trage, Op. 4, No. 1 (in German with harmonium) (78)                                      | Hillier    | 1912 |
|       |    | { Wo du hingehst da will auch ich hingehen, Op. 83 (in German with harmonium) (78)                                      | F. Rehfeld | 1912 |
| D811  | 12 | { In diesen heil'gen Hallen—"Zauberflöte" (in German) (77)  | Mozart     | 1910 |
|       |    | { Sie hat mich nie geliebt—"Don Carlos" (in German) (78)  | Verdi      | 1910 |
| *E327 | 10 | { In diesen heil'gen Hallen—"Zauberflöte" (in German) (77)  | Mozart     | 1910 |
|       |    | { O Isis! und Isis! welche wonne—"Zauberflöte" (in German) (76)   | Mozart     | 1910 |

**KREISLER, FRITZ, Violinist**

Some biographical details will be found at the head of this artist's records in the Red Label

- |          |    |   |                     |      |
|----------|----|---|---------------------|------|
| Section. |    |   |                     |      |
| *DB488   | 12 | { Allegretto (with piano) (78)                  | Boccherini-Kreisler | 1911 |
|          |    | { Largo—"Serse" (with piano) (78)               | Handel              | 1914 |
| *DB479   | 12 | { Chanson Louis XIII.; Pavane (with piano) (78) | Couperin-Kreisler   | 1911 |
|          |    | { Liebesfreud (with piano)                      | Kreisler            | 1911 |

**KUBELIK, JAN, Violinist**

Some biographical details will be found at the head of this artist's records in the Red Label

- |          |    |                                    |             |      |
|----------|----|------------------------------------|-------------|------|
| Section. |    |                                    |             |      |
| *DB490   | 12 | { Canzonetta (with piano) (80)     | Tchaikovsky | 1912 |
|          |    | { Romance (with piano) (80)        | Mozart      | 1912 |
| *DB496   | 12 | { Souvenir (with piano) (78)       | Drdla       | 1912 |
|          |    | { Zigeunerweisen (with piano) (80) | Sarasate    | 1912 |

**KURZ, SELMA, Soprano**

Some biographical details will be found at the head of this artist's records in the Red Label Section.

*DB499	12	{ Bacio, II—Valse (in Italian) (78)	Arditi	1911
		{ Estasi, L.—Valse (in Italian) (78)	Arditi	1911
DA408	10	{ Der Vogel im Walde (in German) (77)	Taubert	1907
		{ Una voce poco fa—"Barbiere di Siviglia" (in Italian) (78)	Rossini	1910
*DB330	12	{ Ihr, die ihr Triebe des Herzens kennt—"Figaros Hochzeit" (in German) (78)	Mozart	1908
		{ Ombra leggera—"Dinorah" (in Italian) (78)	Meyerbeer	1908
*DB684	12	{ La, la, la—Arie—"Nordstern" (in German) (78)	Meyerbeer	1910
		{ Sehr ihr des Paria Tochter—Glockchen Arie—"Lakme" (in German) (78)	Delibes	1911
*DA472	10	{ Duet with SLEZAK—O du sussestes Madchen—"Boheme" (in German) (78)	Puccini	1910
		{ Duet with SLEZAK—Sind wir Alle n?—"Boheme" Act IV. (in German) (78)	Puccini	1910

**LEE, LORD (formerly The Hon. A. Lee, M.P.)**

An expert on naval matters, Lord Lee has recorded his views in this speech on the Navy.

*E165	10	{ "Navy, The," Speech on (78)	RT. HON. WALTER LONG, P.C., M.P. (the late)	1908
		{ "Home Rule," Speech on (78)		1908
*D382	12	{ "Navy, The," Speech on (78)	CAPT. E. G. PRETYMAN	1908
		{ "Navy, The," Speech on (78)		1908

**LENO, DAN, Comedian (1861-1904)**

Probably no comedian enjoyed such a popularity, a generation ago, as Dan Leno, who for years was the life and soul of the annual pantomimes at Drury Lane, Theatre.

The songs here recorded were favourites in the comedian's repertoire. They give one an excellent idea of the style of humour that amused folk in the 'nineties.

*C545	12	{ Going to the races (74)	—	1900
		{ Huntsman, The (74)	—	1900
*B1777	10	{ McGlocheil's Men (with piano) (74)	Leno	1900
		{ My wife's relations (with piano) (74)	Leno	1900
*B1779	10	{ Mocking Bird, The (with piano) (74)	Darnley and Leno	1900
		{ Mrs. Kelly (with piano) (74)	Darnley and Leno	1900
*B1778	10	{ Tower of London, The (with piano) (74)	—	1900
		{ Where are you going to, my pretty maid? (with piano) (74)	—	1900

**LLOYD, EDWARD, Tenor**

Edward Lloyd (born in 1845) enjoyed a wonderful popularity as the leading English tenor of the concert platform from 1870 to 1900, when he retired. Two song records by him also show his gifts as a ballad singer.

*D821	12	{ Come into the garden, Maud (with piano) (76)	Balfe	1904
		{ Lend me your aid—"Reine de Saba"—"Irene" (77)	Gounod	1904
*E330	10	{ If with all your hearts—"Elijah" (76)	Mendelssohn	1904
		{ Then shall the righteous shine forth—"Elijah" (with piano) (77)	Mendelssohn	1904
*D822	12	{ I'll sing thee songs of Araby (with piano) (78)	Clay	1904
		{ Sound an alarm—"Judas Maccabaeus" (78)	Handel	1904

**LLOYD GEORGE, THE RIGHT HON. D., M.P.**

The name of Mr. Lloyd George will always be associated in history with that of the Great War, since he was Prime Minister from 1916 to 1922, while previous to accepting the Premiership he had founded in 1915 the Ministry of Munitions.

In the final settlement of the Peace terms, Mr. Lloyd George took a leading part as England's Premier.

This record deals with Mr. Lloyd George's now historic Budget in the Liberal Administration of 1909.

*D381	12	{ "Budget," Speech on the (80)	RT. HON. J. C. WEDGWOOD, M.P.	1909
		{ Land and Labour (80)		1911

**LABELS—B and C (Plum)**  
DJ and DK (Buff)

**D and E (Black)**  
DM (Pale Green)

**DA, DB, DR and DS (Red)**  
Pink (Patti)—One-sided



**LONG, THE LATE VISCOUNT** (formerly The Right Hon. Walter Long, M.P.)

After becoming Secretary of State for the Colonies (1916), Lord Long was appointed First Lord of the Admiralty in 1919, and received a peerage in 1921. He was a Governor of Harrow School. His death occurred in 1925.

- |       |    |  |      |
|-------|----|--|------|
| *E165 | 10 | "Home Rule," Speech on (78)  | 1908 |
|       |    | HON. ARTHUR LEE, M.P.  |      |
|       |    | "Navy," Speech on the (78)   | 1908 |
| *D383 | 12 | "Termination of Hostilities," Speech on the (General Election, 1918) | 1918 |
|       |    | (78)   |      |
|       |    | RT. HON. GEORGE ROBERTS, M.P.  |      |
|       |    | General Election, 1918, Speech on (78)                               | 1918 |

**MARCONI, FRANCESCO, Tenor** (1857-1920)

Marconi was unsurpassable in such operas of the older school as "Lucrezia Borgia" and "Lucia di Lammermoor," and the memory of his wonderful mellow voice will be cherished for many years to come.

- |                        |    |  |                |
|------------------------|----|--|----------------|
| *052200                | 12 | Di pescatore ignobile—"Lucrezia Borgia" (in Italian with piano) (77) | Donizetti 1908 |
| Single-sided Red Label |    |  |                |

**MAUDE, CYRIL, Actor**

Mr. Cyril Maude was born in London in 1862, the son of Captain and the Hon. Mrs. Maude. His stage debut was made in America in 1883. From 1896 to 1905 he was associated with Frederic Harrison in management of the Haymarket Theatre, producing a number of plays, of which Barrie's "The Little Minister" and "Grumpy" were among the best known. Then he founded the Playhouse, which he managed until 1915.

Of recent years Mr. Cyril Maude has appeared in many American productions.

- |       |    |   |                  |
|-------|----|---|------------------|
| *D372 | 12 | Actors' Benevolent Fund, Speech on behalf of (78) | — 1909           |
|       |    | BOURCHIER, ARTHUR                                 |                  |
|       |    | Macbeth, Dagger speech from (78)                  | Shakespeare 1909 |

**McCORMACK, JOHN, Tenor**

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- |        |    |  |               |
|--------|----|--|---------------|
| *DA552 | 10 | Come back to Erin (with violin and piano) (76) | Claribel 1905 |
|        |    | Killarney (with violin and piano) (76)         | Balfe 1905    |

**MEATH, THE EARL OF**

The twelfth holder of the title, the present Earl was born in 1841. As founder of the Empire movement, the Earl of Meath's name has become widely known, and to his efforts is largely due the observance of Empire Day at home and in all the British Dominions.

- |       |    |   |      |
|-------|----|---|------|
| *D837 | 12 | Message to the boys and girls of the British Empire, A (80) | 1910 |
|       |    | THE HON. S. COLERIDGE                                       |      |
|       |    | "Mercy to Animals," Speech on (80)                          | 1912 |
| *D836 | 12 | "Empire Movement," Speech on the (80)                       | 1910 |
|       |    | "Empire Movement," Speech on the (80)                       | 1910 |

**MELBA, DAME NELLIE, Soprano**

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- |        |    |   |                    |
|--------|----|---|--------------------|
| *DB710 | 12 | A vos jeux, mes amis—"Hamlet," Mad Scene, Pt. I. (in French) (78)                     | Thomas 1907        |
|        |    | Pale et blonde dort sous l'eau profonde—"Hamlet," Mad Scene, Pt. II. (in French) (78) | Thomas 1907        |
|        |    | Away on the hill there runs a stream (piano acc. by composer) (78)                    | Landon Ronald 1906 |
| *DA337 | 10 | Old folks at home, The (with chorus and piano) (76)                                   | S. C. Foster 1906  |
|        |    | Je veux vivre dans ce reve—"Romeo et Juliette" (in French with piano) (76) (Waltz)    | Gounod 1905        |
| *DB367 | 12 | Voi che sapete—"Nozze di Figaro" (in Italian) (80)                                    | Mozart 1907        |
|        |    | Magdalen at Michael's Gate (with piano) (78)  | Lehmann 1913       |
| *DB709 | 12 | Romance (Bourget); Mandoline (in French, with piano by Prof. Lapierre) (78)           | Debussy 1913       |
|        |    | On m'appelle Mimi—"Boheme" (in French) (79)   | Puccini 1908       |
|        |    | Vissi d'arte—"Tosca" (in Italian) (80)  | Puccini 1907       |

## MELBA, DAME NELLIE, Soprano—Continued

- \*DB711 12 { Pleurez, mes yeux—"Le Cid" (in French) (80) Massenet 1910  
 Sevillana—"Don Cesar de Baza" (in French) (80) Massenet 1911  
 \*DB366 12 { Salce, salce—"Otello" (in Italian) (78) Verdi 1911  
 Sola ne' miei prim' anni—"Lohengrin" (in Italian) (80) Wagner 1907  
 \*DM117 12 { Duet with GILBERT—"Ange est venu, Un" (in French) (80) Bemberg 1907  
 Duet with GILBERT—"Per valli, per boschi" (in Italian) (80) Blangini 1907

## MICHAILOVA, MARIE, Soprano

Michailova, one might say, was the first great Gramophone *prima donna*, and she was the first artist for whom the Gramophone created an international fame. The great Russian soprano has always been attached to the Marinsky Opera House, Petrograd, and in Petrograd she was born, educated, and has always lived. Although she has made many concert tours in Russia and Siberia, she has steadily refused all offers to go abroad, and hence it is only through the Gramophone that those outside Russia can hear her silvery voice.

- \*E11 10 { Ave Maria (in Russian with violin obblig. and orch.) (76) Gounod 1905  
 Angels guard thee—"Jocelyn" (in Russian with piano and violin) (75) Godard 1905  
 \*E185 10 { Let joy abide (Russian folk song) (in Russian with Balalaika acc.) (78) — 1907  
 Stormy breezes (Russian folk song) (in Russian with piano) (78) Edlichko 1905

## MOISSI, ALEXANDER, Actor

An Italian by birth, Alexander Moissi is one of the most popular actors in Germany and the Scandinavian countries.

Amongst his best roles are "Hamlet," "Faust," the part of Franz Moor in Schiller's "The Robbers," "Everyman"—in which he attained his greatest triumphs—and other classical drama.

- \*DB513 12 { An den Mond (Recitation in German) (78) Goethe 1912  
 Monolog aus "Faust" (Recitation in German) (78) Goethe 1912  
 \*DB519 12 { Monolog aus "Hamlet" (Recitation in German) (78) Shakespeare 1912  
 Prometheus (Recitation in German) (78) Goethe 1912  
 DB541 12 { Novemberwind (Recitation in German) (78) E. Verhaeren 1912  
 Trauerzahlung—"Die Rauber" (Recitation in German) (78) Schiller 1912  
 \*DB808 12 { Schlaflied für Mirjam (Recitation in German) (78) R. Beer-Hofmann 1912  
 Mailed (Recitation in German) (78) Goethe 1912

## NEILSON, JULIA, Actress

Miss Neilson (Mrs. Fred Terry) was trained at the Royal Academy of Music, winning scholarships and a gold medal while a student. She made her debut in 1888 as Cynisca in "Pygmalion and Galatea" at the Lyceum, and subsequently gained many successes in Shakespearean roles. Miss Neilson played a leading part with her husband in their famous production "The Scarlet Pimpernel."

- \*E160 10 { NEILSON, TERRY, KENDRICK and CHERRY  
 Scarlet Pimpernel, Scene from (76) Baroness Orczy 1907  
 REV. CANON FLEMING  
 Charge of the Light Brigade, The (78) Tennyson 1906

## NIKISCH, ARTHUR, Conductor (1855-1922)

Arthur Nikisch was the greatest conductor of his generation (he was often called the "wizard of the baton"). These records, made with two of the famous orchestras of which Nikisch was conductor-in-chief, are masterpieces for the interpretation of which the conductor was particularly celebrated. They constantly figured on programmes which Nikisch directed in England.

## LONDON SYMPHONY ORCHESTRA—

- \*D814 12 Egmont—Overture, Op. 84, Pts. I. and II. (78) Beethoven 1914  
 \*D817 12 Freischütz—Overture, Pts. I. and II. (78) Weber 1914  
 D816 12 Hungarian Rhapsody—No. 1 in F, Pts. I. and II. (78) Liszt 1914  
 D815 12 { Hungarian Rhapsody—No. 1 in F, Pt. III. (78) Liszt 1914  
 Marriage of Figaro—Overture (79) Mozart 1914  
 \*D818 12 Oberon—Overture, Pts. I. and II. (78) Weber 1914

## BERLIN PHILHARMONIC ORCHESTRA—

- Fifth Symphony—C Minor, Op. 67 (Beethoven)—  
 \*D89 12 Andante, Pts. I. and II. (78) —  
 \*D90 12 First Movement, Pts. I. and II. (78) —  
 D91 12 Scherzo and Finale, Pts. I. and II. (78) —  
 D92 12 Finale, Pts. III. and IV. (78) —



**PACHMANN, VLADIMIR DE, Pianist**

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- |       |    |   |        |      |
|-------|----|---|--------|------|
| *D835 | 12 | { Etude in E minor, Op. 10, No. 12 (81) | Chopin | 1909 |
|       |    | { Fileuse, La, Op. 157, No. 2 (80)      | Raff   | 1909 |

**PADEREWSKI, IGNACE JAN, Pianist**

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- |        |    |  |              |      |
|--------|----|--|--------------|------|
| DB377  | 12 | { La Bandoline                           | Couperin     |      |
|        |    | { Le Carillon de Cythere                 | Couperin     |      |
| DB601  | 12 | { Berceuse (Cradle Song) (78)            | Chopin       | 1912 |
|        |    | { Des Abends (80)                        | Schumann     | 1912 |
| DB683  | 12 | { Cracovienne Fantastique (78)           | Paderewski   | 1912 |
|        |    | { Maiden's Wish, The—Chant Polonais (78) | Chopin—Liszt | 1912 |
| *DB604 | 12 | { Mazurka in A minor (78)                | Chopin       | 1912 |
|        |    | { Minuet in G (80)                       | Paderewski   | 1911 |

**PANKHURST, MISS CHRISTABEL**

One of the leading figures in the militant movement organised to gain suffrage for women, Miss Pankhurst was a joint founder and leader with her mother (Mrs. Pankhurst) of the Women's Social and Political Union, which from 1910 to 1914 carried out a series of violent demonstrations of various kinds, which included the destruction of property, and even assaults upon persons. This record was made a few hours after her release from Holloway prison, after one of her many terms of imprisonment.

- |                          |    |                                      |  |      |
|--------------------------|----|--------------------------------------|--|------|
| 01016                    | 12 | "Suffrage for Women," Speech on (78) |  | 1909 |
| Single-sided Black Label |    |                                      |  |      |

**PATTI, ADELINA, Soprano (1843-1919)**

For over fifty years Adelina Patti reigned in the world undisputed as the "Queen of Song." These Patti records show the famous *prima donna* as a Mozartian singer, unsurpassable in her day: then in brilliant arias from old Italian operas: finally in many songs, her renderings of which have become traditional. All these records are Single-sided, and all have piano accompaniments.

- |        |    |  |                     |      |
|--------|----|--|---------------------|------|
| *03084 | 12 | Ah! non credea mirarti—"Sonnambula" (in Italian) (76)  | Bellini             | 1906 |
| *03055 | 12 | Batti, batti, O bel Masetto—"Don Giovanni" (in Italian with piano by Sir Landon Ronald) (76) | Mozart              | 1906 |
| *03082 | 12 | Casta diva che inargenti—"Cavatina—"Norma" (in Italian) (76)                                 | Bellini             | 1906 |
| *03061 | 12 | Comin' thro' the rye (with piano by Sir Landon Ronald) (76)                                  | —                   | 1906 |
| 03083  | 12 | Connais-tu le pays?—"Mignon" (in French) (76)  | Thomas              | 1906 |
| *03053 | 12 | Home, sweet home (with piano by Sir Landon Ronald) (76)                                      | Bishop              | 1906 |
| *03078 | 12 | Kathleen Mavourneen (78)   | Crouch              | 1906 |
| *03062 | 12 | Last rose of summer, The (with piano by Sir Landon Ronald) (76)                              | arr. Thos. Moore    | 1906 |
| *03056 | 12 | O Dieu! que de bijoux—"Faust" (in French with piano by Sir Landon Ronald) (75)               | Gounod              | 1906 |
| *03054 | 12 | Old folks at home, The (with piano by Sir Landon Ronald) (76)                                | Foster              | 1906 |
| *03063 | 12 | On parting (with piano by Sir Landon Ronald) (75)  | Patti               | 1906 |
| 03052  | 12 | Pur dicesti (in Italian with piano by Sir Landon Ronald) (76)                                | Lotti               | 1906 |
| *03059 | 12 | Robin Adair (with piano by Sir Landon Ronald) (77)   | Keppel              | 1906 |
| *03079 | 12 | Serenata, La (in Italian) (76)   | Tosti               | 1906 |
| *03060 | 12 | Si vous n'avez rien a me dire (in French) (76)   | Willy de Rothschild | 1906 |
| *03051 | 12 | Voi che sapete—"Nozze di Figaro" (in Italian with piano by Sir Landon Ronald) (75)           | Mozart              | 1906 |
| *03064 | 12 | Within a mile of Edinboro' town (with piano by Sir Landon Ronald) (77)                       | —                   | 1906 |

**PEARY, COMMANDER R. E.**

The discoverer of the North Pole in 1909, Robert Edwin Peary retired from the U.S. Navy as Admiral, receiving honours from all the Geographical Societies of Europe and America in recognition of his great achievement.

- |       |    |  |  |      |
|-------|----|--|--|------|
| *D377 | 12 | { "Discovery of North Pole," Speech on the (80)    |  | 1910 |
|       |    | { SIR ERNEST SHACKLETON                            |  |      |
|       |    | { "Dash for the South Pole," Description of a (80) |  | 1909 |

**PLANCON, POL, Bass (1855-1918)**

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- |        |    |  |         |      |
|--------|----|--|---------|------|
| *DA542 | 10 | { Allons! jeunes gens!—"Romeo et Juliette" (in French with piano) (78)   | Gounod  | 1905 |
|        |    | { Veau d'or, Le—"Faust" (in French) (78)                                 | Gounod  | 1906 |
| *DB657 | 12 | { Grand' Isi! grand' Osiri—"Flauto Magico" (in Italian with piano) (78)  | Mozart  | 1906 |
|        |    | { Qui sdegno non s' accende—"Flauto Magico" (in Italian with piano) (78) | Mozart  | 1906 |
| *DB659 | 12 | { Voici des roses—"Damnation de Faust" (in French) (78)                  | Berlioz | 1907 |
|        |    | { Vous qui faites l'endormie—"Faust" (in French) (78)                    | Gounod  | 1906 |

**POWELL, MAUD, Violinist (1868-1920)**

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- |        |    |   |            |      |
|--------|----|---|------------|------|
| *DA551 | 10 | { Bee, The (Schubert); Minute Waltz (with piano) (78)                           | Chopin     | 1907 |
|        |    | { Mazurka, Op. 26 (with piano) (78)   | Zarzycki   | 1911 |
| DB656  | 12 | { Bourree (Bach); Menuet (with piano by Falkenstein) (78)                       | Gluck      | 1914 |
|        |    | { Concerto No. 2, Op. 22—Romance (with piano) (78)                              | Wieniawski | 1909 |
| *DB642 | 12 | { Elegie, Song of Mourning (Massenet) Maiden's Wish (with piano) (78)           | MacMillen  | 1917 |
|        |    | { Twilight (Massenet-Powell) (with harp by Lapitino); Musette (with piano) (78) | Sibelius   | 1915 |

**PRETYMAN, CAPTAIN E. G.**

In 1900 Captain Pretzman was made a Civil Lord of the Admiralty, and after holding various other offices, returned to the Admiralty as Civil Lord in 1916, holding that position until 1919.

He is a recognised authority on naval matters.

- |       |    |                              |  |      |
|-------|----|------------------------------|--|------|
| *D382 | 12 | { "Navy," Speech on the (78) |  | 1908 |
|       |    | { THE HON. ARTHUR LEE, M.P.  |  |      |
|       |    | { "Navy," Speech on the (78) |  | 1909 |

**RENAUD, MAURICE, Baritone**

Maurice Renaud is one of the greatest baritones France has ever produced, and was born at Bordeaux in 1862.

Renaud's first American appearance was at the Manhattan Opera House in New York; his splendid acting in the more romantic roles and his skill in costuming has been a revelation to opera-goers.

- |       |    |   |           |      |
|-------|----|---|-----------|------|
| *D851 | 12 | { Ah! viens a ta fenetre—Serenade—"Don Juan" (in French) (77)     | Mozart    | 1903 |
|       |    | { Vision fugitive—"Herodiade" (in French) (77)                    | Massenet  | 1903 |
|       |    | { Devant la maison—Serenade—"Damnation de Faust" (in French) (77) | Berlioz   | 1903 |
| *D858 | 12 | { Voici des roses—"Damnation de Faust" (in French) (77)           | Berlioz   | 1903 |
| D857  | 12 | { Leonore viens—"Favourite" (in French) (77)                      | Donizetti | 1903 |
|       |    | { Comme une pale fleur—"Hamlet" (in French) (77)                  | Thomas    | 1903 |

**ROBERTS, ARTHUR, Comedian**

Arthur Roberts, a favourite comedian of a generation ago on the light comedy stage and the music halls, was born in London in 1852, and made a first appearance at the Old Middlesex Hall in 1873.

- |       |    |   |          |      |
|-------|----|---|----------|------|
| *E324 | 10 | { One of his earliest successes was as the Usher in Gilbert and Sullivan's "Trial by Jury." |          |      |
|       |    | { Where's the Count?—"Trial by Jury" (Recitation) (76)                                      | Sullivan | 1907 |
|       |    | { MAURICE FARKOA  |          |      |
|       |    | { Who'll marry me? (with piano) (76)  | Newton   | 1903 |

**ROBERTS, THE RIGHT HON. G. H., M.P.**

A prominent figure in the Labour world for many years, Mr. G. H. Roberts represented Labour in Parliament from 1906 to 1924. Mr. Roberts was Minister of Labour (1917-1918), and became Food Controller in 1919.

- |       |    |  |  |      |
|-------|----|--|--|------|
| *D383 | 12 | { General Election, 1918, Speech on the (78)                         |  | 1918 |
|       |    | { THE RT. HON. WALTER LONG, M.P.                                     |  |      |
|       |    | { "Termination of Hostilities," Speech on the—General Election, 1918 |  | 1918 |
|       |    | { 1918 (78)  |  |      |

**LABELS—B and C (Plum)**  
DJ and DK (Buff)

**D and E (Black)**  
DM (Pale Green)

**DA, DB, DR and DS (Red)**  
Pink (Patti)—One-sided



**ROBERTS, The Late FIELD-MARSHAL LORD, V.C., K.G. (1832-1914)**

One of the greatest of Victorian soldiers, Lord Roberts was created a Field-Marshal in 1895. His death took place in Flanders in October, 1914, while on a visit to the British Expeditionary Force.

In the years that immediately preceded the war, Lord Roberts conducted an energetic propaganda in favour of a military training for the whole of the nation's manhood.

- |       |    |  |      |
|-------|----|--|------|
| *D367 | 12 | "National Service," Address on, Pts. I. and II. (78)   | 1913 |
| *D368 | 12 | "National Service," Address on, Pts. III. and IV. (78) | 1913 |
| *D369 | 12 | "National Service," Address on, Pts. V. and VI. (78)   | 1913 |

**ROOSEVELT, The Late THEODORE (1858-1919) (President of the United States of America, 1904-1909)**

Theodore Roosevelt was elected twenty-sixth President of the United States in 1904.

President Roosevelt's political career was characterised, among other things, by his fight against the Trusts in America. His death took place in 1919.

- |       |    |   |  |
|-------|----|---|--|
| *D825 | 12 | { Why the Trusts and Bosses oppose the Progressive Party (78) |  |
|       |    | { The farmer and the business man (78)                        |  |

**RUFFO, TITTA, Baritone**

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- |        |    |   |                |
|--------|----|---|----------------|
| DB502  | 12 | { <b>Largo al factotum della citta—"Barbiere di Siviglia"</b> (in Italian) (80)                 | Rossini 1907   |
|        |    | { <b>Pari siamo!</b> —"Rigoletto" (in Italian) (78)   | Verdi 1907     |
| *DA462 | 10 | { <b>Deh! vieni alla finestra Serenata—"Don Giovanni"</b> (in Italian) (78)                     | Mozart 1907    |
|        |    | { <b>Trio with FOSCA and ISCHIERO—Di geloso amor sprezzato—"Tro-vatore"</b> (in Italian) (78)   | Verdi 1907     |
| DB177  | 12 | { <b>Duet with GALVANY—Piangi! piangi fanciulla—"Rigoletto"</b> (in Italian) (78)               | Verdi 1906     |
|        |    | { <b>Duet with ISCHIERO—Minaccie, i fieri accenti, Le—"Forza del Destino"</b> (in Italian) (78) | Verdi 1906     |
|        |    | { <b>Duet with GALVANY—Dunque io son—"Barbiere di Siviglia"</b> (in Italian) (78)               | Rossini 1907   |
| *DB400 | 12 | { <b>MARIA GALVANY</b>  |                |
|        |    | { <b>Spargi d'amaro pianto—"Lucia di Lammermoor"</b> (in Italian) (78)                          | Donizetti 1908 |

**SAINT-SAENS, CAMILLE, Composer (1838-1921)**

The name of Saint-Saens, one of the greatest of French musicians, will always be remembered as the composer of that most popular Opera, "Samson and Delila."

Two of these records show the composer as a pianist, interpreting his own popular piece, "Reverie a Blidah," and a movement from the well-known "Suite Algerienne," and also as accompanist in two of his pieces for the violin, an instrument for which Saint-Saens always wrote so charmingly.

- |        |    |   |                  |
|--------|----|---|------------------|
| *DB705 | 12 | { <b>Deluge, Le—Prelude, Op. 45</b> (violin by Gabrielle Willaume, acc. by composer) (78) | Saint-Saens 1919 |
|        |    | { <b>Reverie a Blidah</b> (pianoforte solo) (78)  | Saint-Saens 1919 |
| *DB704 | 12 | { <b>Elegie, Op. 143</b> (violin by Gabrielle Willaume, acc. by composer) (78)            | Saint-Saens 1919 |
|        |    | { <b>Suite Algerienne—Marche militaire francaise</b> (pianoforte solo) (78) —             | 1919             |

**SANTLEY, SIR CHARLES, Baritone (1834-1922)**

One of the most famous singers that the world of English song has ever known.

The two songs by Hatton and the old-world "Vicar of Bray" were Santley's greatest song successes.

- |         |    |   |                   |
|---------|----|---|-------------------|
| *E82    | 10 | { <b>Simon the Cellarer</b> (with piano) (73) | J. L. Hatton 1904 |
|         |    | { <b>Vicar of Bray, The</b> (with piano) (73) | — 1904            |
| *2-2864 | 10 | <b>To Anthea</b> (with piano) (73)            | J. L. Hatton 1904 |
- Single-sided Black Label

**SARASATE, PABLO DE, Violinist (1844-1908)**

Pablo de Sarasate was one of the pioneers of the modern school of violin virtuosity. For beauty of tone, dazzling technique and warm emotional style of playing he was unrivalled in his day. Here in two records we can hear his interpretation of his own popular Zigeunerweisen ("Gipsy Melodies") as well as another popular work by himself.

- \*E183 10 { Prelude (with piano) (75) Bach 1904  
                   { Tarantelle (with piano) (75) Sarasate 1904

- \*E329 10 Zigeunerweisen, Op. 20, Pts. I. and II. (with piano) (77) Sarasate 1904

**SCOTTI, ANTONIO, Baritone**

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- \*DJ102 10 { Duet with FARRAR—Belle nuit, o nuit d'amour—"Contes d'Hoffmann" (in French) (81) Offenbach 1909  
                   { CLEMENT and FARRAR  
                   { Au clair de la lune (in French with piano) (79) Lully 1913

**SEMBRICH, MARCELLA, Soprano**

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- DK121 12 { Duet with EAMES—Che soave zeffiretto—"Nozze di Figaro" (in Italian) (78) Mozart 1908  
                   { DE GOGORZA and EAMES  
                   { Dove prende amor ricetta, La—"Flauto Magico" (in Italian) (78) Mozart 1906

**SHACKLETON, The Late SIR ERNEST (1874-1922)**

Sir Ernest Shackleton was born in 1874, and first began Antarctic exploration as a member of Captain Scott's expedition to the South Pole in 1903. In 1921 Sir Ernest Shackleton again set out for an Antarctic voyage of discovery, but died aboard his ship, the *Quest*, 1922, when nearing the Antarctic Ocean.

- D377 12 { "Dash for the South Pole," Description of the (80) 1909  
                   { COMM. R. E. PEARY  
                   { "Discovery of North Pole," Speech on the (80) 1910

**SLEZAK, LEO, Tenor**

The Hungarian tenor, Leo Slezak, was a prominent artist on the European operatic stage a decade or so ago.

A singer with a voice of rich quality, and an intensely dramatic style, M. Slezak is a versatile artist, equally at home in French, Italian and German opera.

- \*E334 10 { Der Lenz, Op. 19, No. 5 (in German) (77) Hildach 1908  
                   { Leise flehen meine Lieder—Standchen (in German) (77) Schubert 1908

- \*D828 12 { Diese Bilder, nebelhafte Schaume—Arie des Gerald—"Lakme" (in German with piano) (78) Delibes 1907  
                   { In eines Domes wunderbau—Traum—"Prophet" (in German) (78) Meyerbeer 1910

- \*D827 12 { Holde Aida—Romanza—"Aida" (in German) (76) Verdi 1907  
                   { Wie eiskalt ist dies' Handchen—"Boheme" (in German) (76) Puccini 1907

- \*DA472 10 { Duet with KURZ—O du süßestes Mädchen—"Boheme" (in German) (78) Puccini 1908  
                   { Duet with KURZ—Sind wir allein?—"Boheme" (in German) (78) Puccini 1908



## SMIRNOFF, DMITRI, Tenor

Some biographical details will be found at the head of this artist's records in the Red Label Section.

DA476	10	{ At my window ( <i>in Russian with piano</i> ) (77)	Rachmaninoff	1912
		{ Cradle song ( <i>in Russian with piano</i> ) (77)	Grechaninoff	1912
*DB566	12	{ Romance of the young gipsy—"Aleko" ( <i>in Russian</i> ) (77)	Rachmaninoff	1911
		{ O give me oblivion—"Dubrovsky" ( <i>in Russian</i> ) (77)	Naprapnik	1912

## SOBINOFF, LEONID, Tenor

Sobinoff is one of the greatest lyric tenors that Russia has ever produced, and from the following records, which were made by the Gramophone Company in Russia in 1910, one realises that his compatriots had good cause to be proud of him.

*DB889	12	{ I love you, Olga—"Eugen Onegin" ( <i>in Russian</i> ) (80)	Tchaikovsky	1910
		{ Whither, whither, have you gone?—"Eugen Onegin" ( <i>in Russian</i> ) (80)	Tchaikovsky	1910
*DB890	12	{ Sleep, my beauty—"May Night" ( <i>in Russian</i> ) (80)	Rimsky-Korsakoff	1910
		{ Joyous day departs, The—"Snow Maiden" ( <i>in Russian</i> ) (80)	Rimsky-Korsakoff	1910
*DB891	12	{ Outcast and friendless—Recit.; Refuge in some far land—Aria—"Don Pasquale" ( <i>in Russian</i> ) (80)	Donizetti	1910
		{ Why waken me? ( <i>Pourquoi me Reveiller?</i> )—"Werther" ( <i>in Russian</i> ) (80)	Massenet	1910
*DB892	12	{ The wind wails in the hills—"Galka" ( <i>in Russian</i> ) (80)	Moniuszko	1910
		{ During the ball, Op. 38, No. 3 ( <i>in Russian</i> ) (80)	Tchaikovsky	1910
*DB893	12	{ Unwillingly to these sad shores—"Russalka" ( <i>in Russian</i> ) (80)	Dargomyzhsky	1910
		{ My heart trembles with passion and tenderness—"Raphael" ( <i>in Russian</i> ) (80)	Arensky	1910
*DB894	12	{ In her simplicity—"Mignon" ( <i>in Russian</i> ) (80)	Thomas	1910
		{ Oh joyous moment—"Manon" ( <i>in Russian</i> ) (80)	Massenet	1910
DB895	12	{ Oh! my swan (Farewell to the swan)—"Lohengrin" ( <i>in Russian</i> ) (80)	Wagner	1910
		{ Duet with NESHDAKOVA—The song has died away—"Lohengrin" ( <i>in Russian</i> ) (80)	Wagner	1910
*DB896	12	{ In the bright moonlight—"Pearl Fishers" ( <i>in Russian</i> ) (80)	Bizet	1910
		{ Duet with NESHDAKOVA—Thou did'st not understand my love—"Pearl Fishers" ( <i>in Russian</i> ) (80)	Bizet	1910

## TAFT, WILLIAM H. (President of the United States of America, 1909-1913)

The twenty-seventh President of the United States, William Howard Taft was born at Cincinnati in 1857. Mr. Taft was appointed Civil Governor of the Philippine Islands in 1901, and became Secretary of State for War in 1904, under Mr. Roosevelt's administration.

D823	12	{ "Labour and Capital," Speech on (78)		1912
		{ Who are the people? (78)		1912

## TAMAGNO, FRANCESCO, Tenor (1851-1905)

Francesco Tamagno had one of the greatest tenor voices the operatic stage has known during the past century. On account of his physique and his magnificent voice, Verdi wrote the tenor part of Otello especially for Tamagno, who created the role at Milan in 1887.

From this opera Tamagno made three wonderful records which have been preserved. Other roles suited to his phenomenal voice are shown by records from "Guglielmo Tell," "Trovatore," and "Il Profeta."

*DR103	10	{ Corriam, corriam—"Guglielmo Tell" ( <i>in Italian</i> ) (75)	Rossini	1903
		{ O muto asil—"Guglielmo Tell" ( <i>in Italian</i> ) (75)	Rossini	1903
*DR102	10	{ Di quella pira—"Trovatore" ( <i>in Italian</i> ) (75)	Verdi	1903
		{ Un di all' azzurro spazio—"Andrea Chenier" ( <i>in Italian</i> ) (75)	Giordano	1903

## TAMAGNO, FRANCESCO, Tenor--Continued

DR100	10	{ Esultate! l'orgoglio musulmano—"Otello" (in Italian) (74)	Verdi	1903
		{ Niun mi tema (Morte d' Otello)—"Otello" (in Italian) (74)	Verdi	1903
DS101	12	{ Esultate! l'orgoglio musulmano—"Otello" (in Italian) (75)	Verdi	1903
		{ Un di all' azzurro spazio—"Andrea Chenier" (in Italian) (74)	Giordano	1903
		{ Figli miei, v' arrestate—"Sansone e Dalila" (in Italian) (75)	Saint-Saens	1903
*DR101	10	{ Quand nos jours, s'eteindront comme une chaste flamme—"Herodiade" (in French) (75)	Massenet	1903
		{ Niun mi tema (Morte d'Otello)—"Otello" (in Italian) (74)	Verdi	1903
*DS100	12	{ Ora e per sempre addio—"Otello" (in Italian) (75)	Verdi	1903
		{ Ora e per sempre addio—"Otello" (in Italian) (7)	Verdi	1903
*DR105	10	{ Deserto sulla terra—"Trovatore" (also a dedication spoken by Tamagno) (in Italian) (78)	Meyerbeer	1903
		{ Re del cielo (Inno)—"Profeta" (in Italian) (74)	Verdi	1903
*DR104	10	{ Sopra Berta l' amor mio—"Profeta" (in Italian) (75)	Meyerbeer	1903

## TERRY, ELLEN, Actress

The English stage has known no greater figure during the last half of the nineteenth century than Ellen Terry. As a Shakespearian actress for nearly half a century she was unrivalled, especially in comedy.

The record here given is from one of her greatest impersonations, that of Portia in "The Merchant of Venice."

*2-3535	10	Quality of mercy is not strained—"Merchant of Venice" (Recitation) (78)	Shakespeare	1911
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Single-sided Red Label

## TERRY, FRED, Actor

A famous member of the celebrated Terry family of actors and actresses. Born in 1865 Mr. Terry made his debut on the stage at the Haymarket Theatre under the Bancroft regime in 1880. His most famous production in recent years has been "The Scarlet Pimpernel."

*E160	10	{ TERRY, NIELSON, KENDRICK and CHERRY Scarlet Pimpernel, Scene from (76)	Baroness Orczy	1907
		{ REV. CANON FLEMING Charge of the Light Brigade, The (Recitation) (78)	Tennyson	1906

## TETRAZZINI, LUISA, Soprano

Some biographical details will be found at the head of this artist's records in the Red Label Section.

DB538	12	{ Aprile (In Italian) (80)	Tosti	1909
		{ Pace, pace, mio Dio!—"Forza del Destino" (In Italian) (77)	Verdi	1914
DB537	12	{ Batti, batti, o bel Masetto—"Don Giovanni" (in Italian) (78)	Mozart	1911
		{ Bel raggio lusinghier—"Semiramide" (in Italian) (80)	Rossini	1910
DB544	12	{ Brahma, gran Dio—"Pescatori di Perle" (in Italian) (80)	Bizet	1909
		{ Siccome un di caduto il sole—"Pescatori di Perle" (in Italian) (80)	Bizet	1909
*DB527	12	{ Home, sweet home (80)	Bishop	1912
		{ Last rose of summer, The (80)	Moore	1912
*DB703	12	{ Io dico, no non son paurosa—Aria di Micaela—"Carmen" (in Italian) (80)	Bizet	1904
		{ Oh, d'amor messaggera—Valzer—"Mirella" (in Italian) (80)	Gounod	1909
*DB542	12	{ La, la, la—Grand' aria di Caterina—"Stella del Nord" (in Italian) (78)	Meyerbeer	1913
		{ Nella calma—Arietta Valse—"Romeo e Guilietta" (in Italian) (80)	Gounod	1908
*DB528	12	{ Quando rapita in estasi—"Lucia di Lammermoor" (in Italian) (80)	Donizetti	1909
		{ Regnava nel silenzio—"Lucia di Lammermoor" (in Italian) (80)	Donizetti	1909

LABELS—B and C (Plum)  
DJ and DK (Buff)

D and E (Black)  
DM (Pale Green)

DA, DB, DR and DS (Red)  
Pink (Patti)—One-sided



**TOLSTOI, COUNT LEO, Author (1828-1910)**

One of the most famous figures under the old regime in Russia was Count Tolstoi, litterateur and social reformer.

- \*E158 10 { "For Every Day," Thoughts from the book (*spoken in English*) (85) Tolstoi 1907  
H.E. THE CARDINAL ARCHBISHOP OF WESTMINSTER  
Speech on Education (74) — 1907

**TREE, SIR H. BEERBOHM, Actor (1853-1917)**

These records show Sir Herbert Tree's quality as a Shakespearian actor, and are taken from the plays produced by him.

- \*E161 10 { Antony's lament over the body of Julius Caesar—"Julius Caesar," Act III, Scene I (74) Shakespeare 1906  
Falstaff's speech on honour—"Henry IV.," Pt. I, Act V. (74) Shakespeare 1906  
Hamlet's Soliloquy on Death—"Hamlet," Act III, Scene I (75) Shakespeare 1906  
\*E162 10 { Svengali mesmerises Trilby—"Trilby" (75) Du Maurier 1906  
Soliloquy on the Death of Kings—"Richard II.," Act III, Scene I (75) Shakespeare 1906  
\*E163 10 { H.E. MON. VENIZELOS (Greek Premier)  
Speech at the Mansion House, Nov. 16, 1917 (78) — 1917

**TRELOAR, The Late SIR WILLIAM, Bart. (1843-1922)**

Sir William Purdie Treloar, Lord Mayor of London in 1906 and 1911, was born in 1843. Well known for philanthropic work, Sir Wm. Treloar established a Cripples' Hospital and College at Alton and Hayling Island. This speech was actually recorded at the Mansion House during his mayoralty.

- \*E333 10 { "Treloar" Cripples' Home, Appeal for (78) 1911  
SIR C. WAKEFIELD  
"Recruiting" Speech—Recorded in Mansion House, Jan. 25, 1916 (78) 1916

**VAN ROOY, ANTON, Baritone**

Van Rooy is very well known as a Wagnerian singer at Covent Garden, and at the Metropolitan Opera House, New York. His singing in the Grand Opera Season in 1913 at Covent Garden was universally admired.

This record is from his greatest role—Wotan, in Wagner's "Ring."

- \*D809 12 { Abendlich strahlt—"Rheingold" (*in German*) (81) Wagner 1908  
LEOPOLD DEMUTH  
Furwahr es ist ein Abenteuer—"Nachtlager von Granada" (*in German*) (78) Kreutzer 1908

**VENIZELOS, HIS EXCELLENCY M. (Ex-Premier of Greece)**

Elutherios Venizelos first became Prime Minister of Greece from 1917 to 1920. Virtually an exile from his country during 1920 to 1923, but at the end of 1923 he was recalled to the Premiership. He held office only for a few weeks, however, resigning on account of ill-health early in 1924.

- \*E163 10 { Speech delivered at Mansion House, Nov. 16, 1917 (78) 1917  
SIR H. BEERBOHM TREE  
Soliloquy on the Death of Kings—"Richard II.," Act III, Scene I. (77) Shakespeare 1916

**WAKEFIELD, SIR CHARLES**

Sir Charles Wakefield was born in 1859. After serving as a Sheriff in the City of London, and receiving a Knighthood in 1908, Sir Charles Wakefield was elected Lord Mayor in 1915. A baronetcy was conferred upon him in 1919.

He has always taken a keen interest in military affairs, is an Hon. Colonel of the R.G.A. and also of the 2nd Battalion of the London Regiment (Royal Fusiliers).

- \*E333 10 { "Recruiting" Speech—Recorded in Mansion House, Jan. 25, 1916 (78) 1916  
SIR W. TRELOAR, Bart.  
"Treloar" Cripples' Home, Appeal for (78) 1911

**WALLER, LEWIS, Actor (1860-1916)**

Lewis Waller was considered one of the finest elocutionists the English stage has known as is shown by his reciting of Tennyson's famous poem, and an equally familiar Shakespeare speech,, both constantly delivered by him on the platform.

- \*E164 10 { Charge of the Light Brigade, The (81) Tennyson 1911  
Henry V. at Harfleur (78) Shakespeare 1911

**WEDGWOOD, THE RIGHT HON. J. C., M.P.**

Mr. Wedgwood has taken a prominent part in the Labour Movement, being elected Vice-Chairman of the Party in 1921. Born in 1872, he entered the Royal Naval College, Greenwich, in 1892, and served in the Navy. During the war he served in the Army at Antwerp, in France, the Dardanelles, and East Africa (where he was wounded and awarded the D.S.O.). In 1917 he was appointed Assistant-Director of Trench Warfare.

Colonel Wedgwood first entered Parliament as M.P. for Newcastle-under-Lyme in 1906, and in the following year he was head of a British Mission to Siberia.

In the first Labour Ministry to be formed in England (1924) Mr. Wedgwood was made Chancellor of the Duchy of Lancaster, with a seat in the Cabinet.

*D381	12	{	"Land and Labour," Speech on (80)	1911
			THE RT. HON. DAVID LLOYD GEORGE, M.P.	
			"Budget," Speech on the (80)	1909

**WILLIAMS, EVAN, Tenor (1860-1916)**

Some biographical details will be found at the head of this artist's records in the Red Label Section.

*DB450	12	{	Comfort ye my people—"Messiah" (78)	Handel 1908
			Every valley shall be exalted—"Messiah" (78)	Handel 1908
DB454	12	{	Forgotten (78)	Cowles 1908
			If with all your hearts "Elijah" (78)	Mendelssohn 1908

**WILSON, The Late WOODROW (1856-1924) (President of the United States of America, 1913-1920)**

The name of President Wilson will always be remembered in England because of America's share in the Great War. It was he who, in 1917, as the leader of the American nation, brought his country into association with England and France to help in the final overthrow of Germany's attempted despotism of Europe.

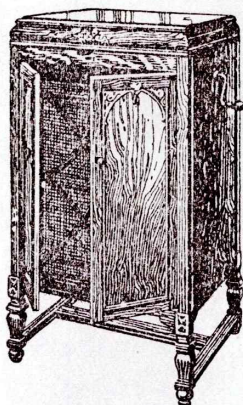
Woodrow Wilson, twenty-eighth President of the United States, was born in Virginia in 1856 and took up the profession of law, practising for some time until he entered the Academic world becoming a Professor of Law at Princeton University in 1890, and President of that Institution in 1902. Subsequently Dr. Wilson was elected Governor of New Jersey in 1911, and became President of the United States in 1913. He was one of the leading figures in the Peace Negotiations on the war.

President Wilson's death took place in 1924.

*D824	12	{	"Democratic Principles," Speech on (78)	1912
			"The Farmer," Speech on (78)	1912
*D820	12	{	"Tariff," Speech on (78)	1912
			"Labour," Speech on (78)	1912







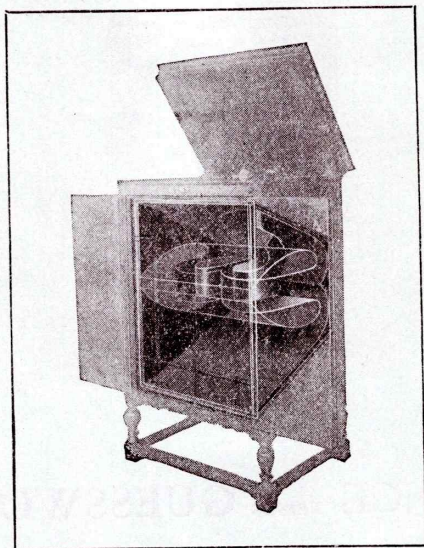
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THE New "His Master's Voice" instrument lifts reproduction above every preconceived notion of phonograph music. By its own exclusive principle it brings out every note of voice or instrument with astounding fidelity. By its clarity, by its brilliant tone, by its compass it has attracted a host of new enthusiasts. To realise how true this is, ask your dealer to play over some "His Master's Voice" records on

### *The NEW* "His Master's Voice"

*Re-entrant Exponential Gramophone*

|| The secret lies in the application of a scientific principle known as *MATCHED IMPEDANCE* ||



**Phantom View of the "His Master's  
Voice Patent Re-entrant  
Tone Chamber**



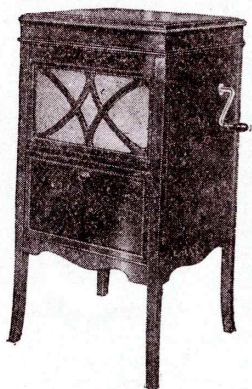
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chamber completely elimin-  
ates horn resonance and with  
it the last traces of what  
was formerly known as  
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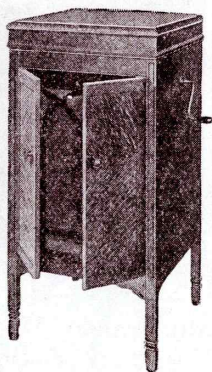


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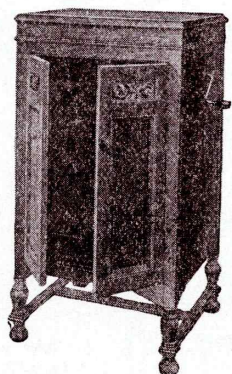
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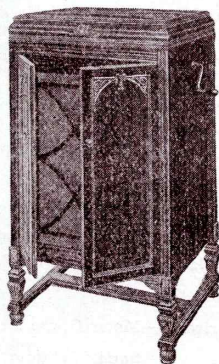
**Upright Grand.—Model 145**  
Oak, £26; Mahogany, £29



**Upright Grand.—Model 157**  
Oak, £35; Mahogany, £40



**Upright Grand.—Model 163**  
Oak, £47/10/-; Mahogany, £57/10/-

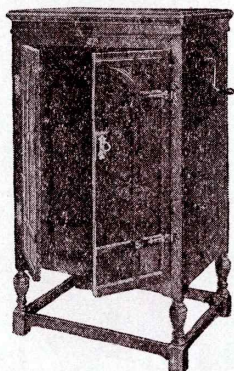


**Upright Grand.—Model 194**  
Mahogany (Spring) £80.  
Electric £110

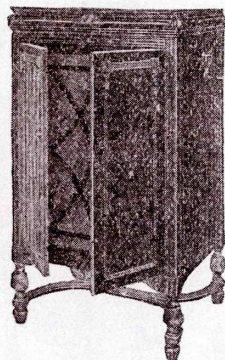
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*Instrument Catalogue Post-free on Request*

# THE NEW "HIS MASTER'S VOICE" GRAMOPHONES



**Upright Grand.—Model 202**  
Oak, Spring £90 Electric £120



**Upright Grand.—Model 203**  
Mahogany Spring, £115;  
Electric, £145

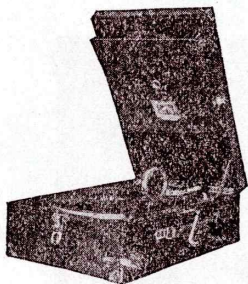
## NEW ZEALAND PRICES OF ACCESSORIES.

Instantaneous Speed Tester (see page 231)	.. .. .	each	6/-
"His Master's Voice" Needles, Steel. In boxes of 200 Needles.	.. .. .	per box	1/3
"Half," "Full," or "Extra Loud" Tone	.. .. .		
Tungstyle," Semi-Permanent ("His Master's Voice" Patent). In boxes containing 8 Needles, "Soft" "Loud" or "Extra Loud" Tone.	.. .. .	per box	2/-
Fibre. In boxes of 100	.. .. .	per box	3/6
Fibre Needle Cutter	.. .. .	each	7/6
<i>State whether required for use with "Exhibition," "No. 2, 4, or 5a" Sound Box.</i>			
Sound Box Lifter—Nickel-plated	.. .. .	each	3/9
Gilt	.. .. .	each	3/9
<i>State "whether" required for "Exhibition" or "No. 2" Sound Box. Not suitable for "No. 4" or "No. 5a" Sound Box.</i>			
Circular Record Cleaning Pad	.. .. .	each	2/3
Needle Container	.. .. .	each	4/6
Lubricants—Motor Grease for Heavy Bearings	.. .. .	per tube	1/6
" Spring Lubricant	.. .. .	per tube	2/-
" Lubricating Oil for Fine Bearings	.. .. .	per bottle	1/6
Record Albums—10 inch	.. .. .	each	8/-
" 12 inch	.. .. .	each	10/6
Metal Record Carrying Case—Weatherproof,	.. .. .	each	30/-
Indexed Envelopes for 20 ten or twelve inch records for above	.. .. .	Per Set	7/-



# THE NEW "HIS MASTER'S VOICE" GRAMOPHONES

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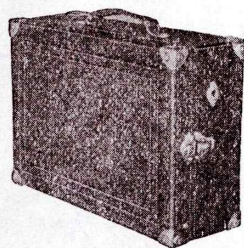
Portable.—Black Model C101,  
£9/-/-

## DE LUXE MODELS

Blue Cloth Model £10    Grey Cloth Model £10

Brown " " £10    Red " " £10

Real Red Leather Model £13



Portable—Model C101  
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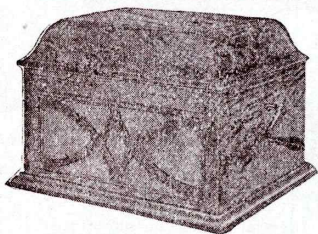


Table Grand.—Model 104  
Oak, £12/10/-; Mahogany, £14/-/-.

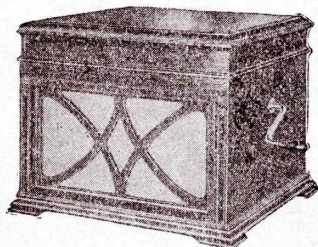
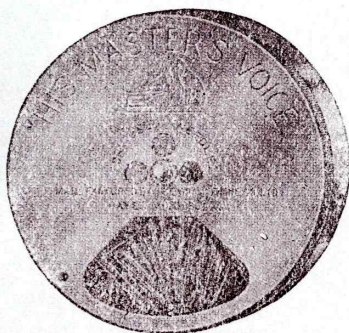


Table Grand.—Model 130  
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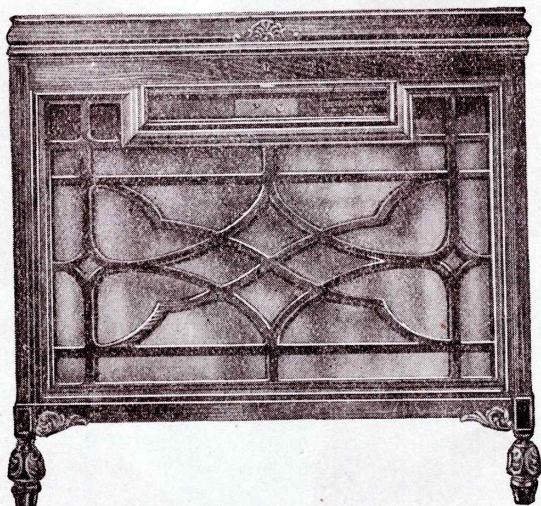
## NEEDLE CONTAINER

Compartments are provided for three different grades of needles and also for used needles    Prices ; see page 228

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*Instrument Catalogue Post-free  
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# THE NEW "HIS MASTER'S VOICE" GRAMOPHONES



## Automatic Model

This model is electrically driven and entirely automatic. It has been designed to play a sequence up to twenty records, 10 or 12 inch, intermixed to suit a pre-arranged programme.

The machine can be stopped and re-started at will.

Two forms of control are available : (1) Direct control from the instrument itself. (2) "Distant" control by means of a Portable Switch Pedestal, which can be obtained at an extra cost of £8. This is connected to the instrument by means of a 30 ft. flex and plug, which are supplied with the Pedestal.

The mechanism is driven by a universal motor, and is fitted with an adjustable resistance, which allows it to operate on voltages ranging from 60 to 250 volts, either direct or alternating current of any frequency up to 100 cycles. It is fitted with a new "His Master's Voice" patented re-entrant tone chamber, ball-bearing tone arm with No. 5a Soundbox, all of which are designed on the scientific principle of "matched impedance." The Cabinet is of walnut in best satin finish with automatic lid stays operated by a touch of one hand; lid lock, clips for holding "Tungstyle" needle tins, together with bowl for used needles.

The Internal and External fittings are finished in Florentine design, bronze colour.

Height, 40½ ins. Width, 43 ins. Depth, 24½ ins.  
Height of Distant Control Pedestal, 18½ ins.

*A highly interesting two-color descriptive Catalogue post free on request.*

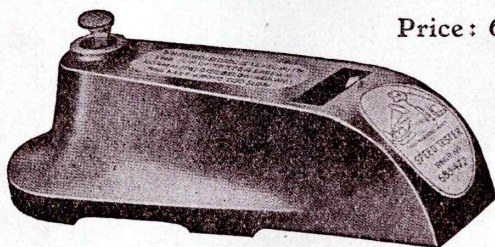
PRICE - - £225





# "His Master's Voice"

## SPEED TESTER



Price: 6/- each.

THIS simple and ingenious little apparatus provides an easy method of testing the speed of the turntable.

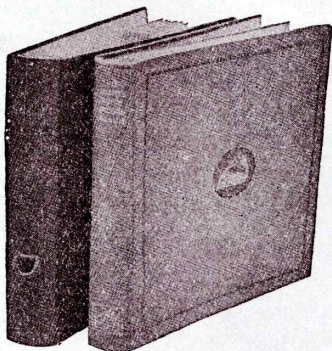
All "His Master's Voice" records are made to play at 78 revolutions per minute. To obtain true reproduction it is essential that this speed should be adhered to. The Instantaneous Speed Tester is placed on the record and playing commenced, the little gold "button" being directly above the spindle. This "button" indicates the correct speed when it is level with the rim of the apparatus; if it is above, the motor is running at less than 78, if below the rim, at more than 78 revolutions per minute. The speed should be checked frequently. Thus will you ensure that your instrument is playing "His Master's Voice" records at the correct musical pitch. Your accredited dealer will demonstrate at any time the Instantaneous Speed Tester.

### CORRECT PLAYING SPEED

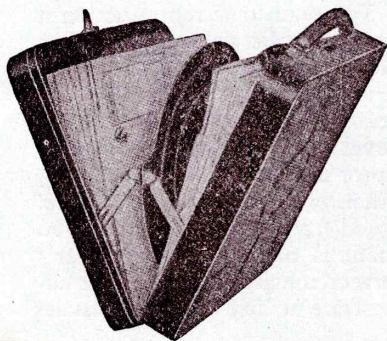
Correct playing speed is absolutely essential to true reproduction.

# "HIS MASTER'S VOICE" ACCESSORIES

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Where filing cabinets are not used, albums form the most satisfactory method by which to keep records from being scratched or otherwise damaged. "His Master's Voice" Albums are strongly made and neat in appearance. They are made for both 10 and 12 inch records, each album holding twelve records.



**ALL-METAL RECORD CARRYING CASE**  
Waterproof and weatherproof. Holds twenty 10 inch or 12 inch records. The central dividing plate keeps records from moving when case is being carried. When in use the case stands upright as shown.



## LUBRICANTS

Bearings should be oiled occasionally. "His Master's Voice" Lubricants are specially prepared for use with "His Master's Voice" Motors.

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*For prices of these and other "His Master's Voice" Accessories, see page 228.*

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# INDEX

	Page		Page
A.—For titles beginning with the word "A" see next word.			
EA227 Abdul, Abulbul Amir F. Crumit	112	D376 Adrift on Ice Floe	
D809 Abendlich Strahl Van Rooy	207	Dr. W. T. Grenfell	195
Abide with Me ( <i>Liddle</i> )—		"Africana" ( <i>Meyerbeer</i> )	119
03179 By Clara Butt	7	After I've called you sweetheart—	
D275 By Edna Thornton	72	EA283 By J. Crawford	81
C1194 By De Groot's Piccadilly Orch.	97	EA263 By Marvin-Smale	116
C1604 By Community Singing	76	After my laughter came tears—	
C1573 By Marguerite Carlton	59	EA307 By Marvin-Smale	117
Abide with Me ( <i>Monk</i> )—		EA320 By The Virginians—Fox-Trot	105
DA206 By Geraldine Farrar	21	DB1058 Afton Water J. Hislop	31
DA451 By Gluck and Homer	28	Agnus Dei ( <i>Bizet</i> )—	
B209 By Coldstream Guards Band	106	DB120 By Caruso	9
EA45 By O. Kline and E. Baker	67	DB412 By Schumann-Heink	51
B2693 Abide with Me Chapels Royal Ch.	76	DB980 By M. Offers	44
Abie's Irish Rose	160	Ah! che la morte ( <i>Miserere</i> )—	
D1460 Abschied ( <i>Schubert</i> ) Gerhardt	64	See "Trovatore"	137
Absent ( <i>Metcalf</i> )—		Ah! fors' e lui—See "Traviata"	136
E3 By Frazer Gange	64	Ah! fors, cielo!—See "Sonnambula"	135
B2660 By D. Oldham	69	Ah! Fuyez—See "Manon"	128
DA175 Absent ( <i>Trindelli</i> ) de Gogorza	17	Ah! je suis seule—See "Thais"	136
EA32 Absent De Reszke Singers	62	Ah! la paterna mano—See "Macbeth"	128
C1500 Acis and Galathea P. Dawson	62	Ah! Matilde, io t'amo—See "Guglielmo Tell"	126
ER2 Achenu Kol Beth Israel. Parts 1 and 2 J. Rosenblatt	74	Ah! mille vite—See "Otello"	131
EA443 Across Desert Sands		Ah! Mimi tu piu—See "Boheme"	120
Chapels Royal Choir	76	Ah! mon fils—See "Prophete"	133
B2206 Adelai—Tango Rio Grande Band	103	Ah! mon sort—See "Nero"	131
B392 Actual Bird Record made by a Captive Thrush	113	Ah! Moon of my delight ("In a Persian Garden") ( <i>Liza Lehmann</i> )	
DB851 Adagio ( <i>Bach</i> ) Pablo Casals ('Cello)	12	By T. Davies	60
DA264 Adagietto ( <i>Bizet</i> ) Kreisler	34	DB340 By McCormack	39
Adamastor, re delle acque profonde—See "Africana"	119	Ah! ne fuis pas encore—See "Romeo et Juliette"	134
DB131 Addio ("Good-bye") ( <i>Tosti</i> )		Ah! non credea mirati—See "Sonnambula"	135
Caruso	9	Ah! non credevi tu—See "Mignon"	130
Addio alla madre—See "Cavalleria Rusticana"	121	Ah non mi ridestar!—See "Werther"	138
DA104 Addio a Napoli Caruso	9	Ah! pescator, affonda l'esca—See "Gioconda"	126
Addio del passato—See "Traviata"	136	Ah! qual colpo inaspettato—See "Barbiere di Siviglia"	120
Addio dolce svegliare—See "Boheme"	120	Ah! si, ben mio—See "Trovatore"	137
Addio Mignon—See "Mignon"	130	Ah si la Liberte—See "Armide"	119
B2201 Address to a Haggis A. Beddie	114	Ah! Sweet mystery of life—	
D664 Address at Hoboken		EA345 By The Troubadours	104
W. G. Harding	196	EB37 By Waring's Concert Orch.	98
C1602 Address by Lord Jellicoe	110	DA1028 Ah, veglia, o Donna—See "Rigoletto"	133
D664 Address at Washington		DB262 Ah! vous dirais-je maman!	
W. G. Harding	196	Galli-Curci	25
D367-9 Address on National Service		Ahime! fanciullo ancora—See "Thais"	136
Lord Roberts	203	Aida	119
B4663 Adelai—Fox-Trot Hylton's Orch.	100	Aida a me togliesti—See "Aida"	119
Adeste fideles—		Ain't misbehavin'—	
DB328 By J. McCormack	39	By Reisman's Orchestra	102
DB984 By J. McCormack	39	EA641 By Thomas Waller	86
DA625 By Sistine Choir	52	B3040 Air ( <i>Pergolesi</i> ) Cedric Sharp	80
EB6 By Associated Glee Clubs	74	Air and Variations ( <i>Proch</i> )—	
DB1041 Adieux Forets M. Jeritza	32	DB1144 By Galli-Curci	25
Adieu, notre petite table—See "Manon"	128	DB1057 By L. Paikin	45
DA387 Adieu to Dear Cambria—See "Yn iach i ti Cumri"	56	C1501 Air de ballet Coldstream Band	107
B2661 Admiral's Yarn, The Dawson	61	Air de la lettre—See "Cleopatre"	121
EA105 Adorable—Fox-Trot Kahn's Or.	101	Air for G String ( <i>Bach</i> )—	
DB116 Adorables Tourments Caruso	9	DB226 By Elman ( <i>Violin</i> )	20
ES3 Adoshem moloch geus		D1288 By Menges	88
J. Rosenblatt	74		

# "HIS MASTER'S VOICE" RECORDS

	Page		Page
D1397 Air from Concerto ( <i>Goldmark</i> )		B2581 Aloha Sunset Land Salon Orch.	98
	Morini 88	EA310 Aloha—Waltz Hilo Hawaiian Or.	100
D1288 Air on G String ( <i>Bach</i> )	Menges 88	EA415 Along Miami Shore Hilo Or.	100
DA121 Alba separa ( <i>Tosti</i> )	Caruso 10	Always—	
EA629 Album of My Dreams		EA36 By Henry Burr ..	59
	Vallee and His Yankees 104	EA64 By J. Crawford ( <i>Organ</i> ) ..	81
	Alceste ..	EA42 By Olsen's Music ..	102
	Aldershot Military Tattoo—	Aman lassu le stelle—See	
C1269 Massed Bands ..	108	"Cristoforo Colombo" ..	122
C1270 Bugles and Band ..	108	EA488 Amapola J. Crawford 81	
Alerte! ou vous etes—See		EA240 Amaryllis Victor Concert Orch.	98
"Faust" ..	124	D1466 Am Feierabend Duhan 63	
Alias Jimmy Valentine ..	160	C1642 Am Springbrunnen M. Dilling 80	
B2760 Alice, where art thou? ( <i>Ascher</i> )		Amen Chorus—See "Messiah" 166	
	J. Turner 72	B872 Amerinda Intermezzo ( <i>Smith</i> )	
All alone—		Mayfair Orchestra 97	
DA707 By J. McCormack ..	41	Amero, saro costante, L'—See	
EA513 By Aaronson's Commanders ..	99	"Il Re Pastore" ..	133
EA506 All by yourself in the moonlight		Amfortas' Prayer—See "Parsifal"	
	J. Marvin 116	Amfortas refuses to uncover the	
B379 All hail the power Church Choir	76	grail—See "Parsifal" ..	132
All hail—See "Faust" ..	124	EA606 Am I a passing fancy?	
All idea di quel metallo—See		Weems' Orchestra 105	
"Barbiere di Siviglia" ..	120	EA627 Am I blue—Fox-Trot	
B3062 All I want is happiness		Shilkret's Orchestra 103	
	Whoopee Boys 118	EA73 Am I wasting my time on you	
All people that on earth ("Old		E. Shaw 71	
Hundredth")—		Amleto ..	119
B209 By Coldstream Guards Band ..	106	DA105 Amor mio ( <i>Ricciardi</i> ) Caruso 9	
B2274 By H. Dawson ( <i>Organ</i> ) ..	82	Amor sull'ali rosee, d'—See	
DA1029 All Souls' Day ( <i>Richard Strauss</i> )		"Trovatore" ..	137
	Giannini 26	Amor ti vieta—See "Fedora" ..	125
EA124 All the time—March Pryor's Bd.	108	Amore o grillo—See "Mme. But-	
D780 All we like sheep have gone		terfly" ..	130
astray—See "Messiah" ..	166	DB213 Amour, amour! M. Battistini 5	
DK125 Alla capanna andiamo		Amour est un oiseau rebelle, L' (Habenera)—See "Carmen" ..	121
	Farrar and Homer 21	Amour, l'amour, l'—See "Romeo et Juliette" ..	134
Alla vita che t'arride—See		D1453 Amour Sorcier Symphony Or. 95	
"Ballo in Maschera" ..	119	Amour viens aider—See "Samson et Dalila" ..	134
D1077 Allegro ( <i>Dittersdorf</i> )		C1284 Amsterdam M. Gideon 64	
	Budapest String Quartette 86	D841 An Address on "The British Empire"	
DA1003 Allegro ( <i>Fiocco</i> ) Menuhin 43		Rt. Hon. W. F. Massey 110	
DB488 Allegretto ( <i>Boccherini</i> ) Kreisler 197		B1468 Anchor's weighed, The Coltham 59	
E337 Alleluja Chorus 195		Ancora un passo—See "Madama Butterfly" ..	130
D831 Alleluja Chorus 195		DB1055 Andante Cantabile ( <i>Tchaikovsky</i> )	
B2274 Alleluja ( <i>Palestrina</i> ) H. Dawson 82			Elman Quartet 20
DA676 Alleluja (Easter Hymn) F. Hempel 31		D1571 Andaluza Mme. Van Barentzen 86	
DB680 Allemande ( <i>Senaille</i> ) ( <i>Cello</i> )		DA276 Andantino ( <i>Martini</i> ) F. Kreisler 34	
	Suggia 53	Andantino ( <i>Lemare</i> )—	
Aller au bois—See "Snow		E310 By C. Sharp ..	80
Maiden" ..	135	DA803 By Kreisler ..	35
DA1029 Allerseelen Giannini 26		B2353 By Meale ..	83
Allmachtige Jungfrau (Elizabeth's		C1455 By Lemare ..	83
Prayer)—See "Tannhauser" ..	136	DB513 An den Mond A. Moissi 200	
Allons, Jeunes, Gens—See		And the Glory of the Lord—See	
"Romeo et Juliette" ..	144	"Messiah" ..	166
Allor che tu coll'estro—See		C546 And very nice, too! G. Robey 117	
"Tannhauser" ..	135	B2018 And when I die Goss & Quartet 65	
B1453 All's well Dawson and Coltham 60		Andrea Chenier ..	119
B1336 Alma de Dios ( <i>Serrano</i> )		EA431 And furthermore—Fox-Trot	
De Groot and Piccadilly Or.	96	Aaronson's Commanders 99	
DA699 Alma Llanera ( <i>Gutierrez</i> )		Ange est venu Un—	
	A. Granforte 29	DM117 By Melba-Gilbert ..	200
EA24 Aloha Land		DB987 By Melba-Brownlee ..	42
	F. Ferera and Helen Louise 81		
Aloha Oe ( <i>Liliuokalani</i> )—			
DB277 By Gluck ..	28		
DA745 By Kreisler ..	35		
DA922 By H. Lashanska ..	37		
B1077 By Hawaiians ( <i>Guitars</i> ) ..	81		



# " HIS MASTER'S VOICE " RECORDS

	Page		Page
EA361 Angel	Marvin 116	RB2628 Armistice Day Speech	
Angelo casto e bel—See "Duca d'Alba" ..	123	H.R.H. Prince of Wales 110	
DB278 Angels ever bright and fair	Gluck ( <i>Soprano</i> ) 28	B2314 A robin, gentle robin	
Angels guard thee—See "Joce-lyn" ..	127	Goss and Quartet 65	
B5481 Angelus was ringing	Jack Hylton's Orchestra 100	DA698 A Rosina ( <i>Fabris</i> ) Toti Dal Monte 16	
Angel's serenade ( <i>Braga</i> )—		B1750 Arrow and the song, The	P. Dawson 61
B3108 By E. Danieli ..	60	C423 Asleep in the deep	P. Dawson 62
DB574 By Gluck ..	28	DB341 Ashore ( <i>Trotiere</i> )	McCormack 39
DB578 By McCormack ..	41	A tanto amor—See "Favorita" 125	
Anitra's Dance—See Grieg ..	165	At Dawning—	
EA630 Ann Penn Interviews Ann Penn	117	DA303 By McCormack ..	40
B3005 Annabelle Lee	W. Glynn 64	DA819 By J. Hislop ..	31
EA489 Another Kiss—Waltz		E483 By J. Crawford ..	81
Troubadours 104		B2629 By New Light Symphony Orch.	98
Annie Laurie ( <i>Lady John Scott</i> )—		B3021 By Rowland-Tims ..	83
DA966 By McCormack ..	41	DA476 At my window	Smirnoff 205
DB357 By Dame Melba ..	42	At peace with the world—	
DA922 By Lashanska ..	37	E478 B. J. Crawford ..	81
DA1019 By Giannini ..	26	E466 By Kahn's Orchestra ..	101
E415 Answer, The ( <i>V. Wolstenholme</i> )		B2661 At Santa Barbara	P. Dawson 61
Goss-Custard 82		EA217 At sundown—Fox-Trot	
E161 Anthony's Lament		J. Crawford 81	
Sir H. B. Tree 207		B2632 Attacked by pirates B. Grey, etc. 112	
Anvil Chorus—See "Trovatore" 137		A538 At the blue moon fair	
EA85 Any ice to-day, Lady?		Uncle Charlie 112	
Stanley-Murray 118		DA609 At the spring ( <i>Liszt</i> ) A. Cortot 15	
EA363 Anything to make you happy—		Attends! voici la ru—See	
Fox-Trot E. Harkness' Orch. 100		"Faust" ..	124
EA435 Anything you say Kahn's Orch. 101		B2499 Aubade ( <i>Chaminade</i> ) U. Bourne 84	
DA352 Apparizione delle spettrio ( <i>Reci-</i>		ED6 Aubade ( <i>Auber</i> ) San Francisco Or. 94	
<i>tation</i> )—See Tito Ruffo ..	49	C1454 Au bord d'une source ( <i>Liszt</i> )	
E333 Appeal for Cripples' Home		Hambourg 85	
Sir W. Treloar 207		D803 Au printemps	Grieg 196
C1644 Apley House Folk Dance Band 108		DA715 Auf dem grünen Balkon ( <i>Wolf</i> )	
DA731 Apres un reve ( <i>Faure</i> ) P. Casals 12		E. Gerhardt 26	
D1128 Apres-midi d'un faune, L'		DB916 Auf dem Wasser ( <i>Schubert</i> )	
Royal Albert Hall Orchestra 93		E. Gerhardt 26	
DA126 Apri la bella—See "Gicielli della		D1652 Auf Ewigkeit. See "Parsifal" 132	
Madonna" ..	126	DA382 Auf Flugeln des Gesanges ( <i>Mend-</i>	
DB538 Aprile ( <i>Tosti</i> ) ..	206	<i>delssohn</i> ) Freda Hempel 31	
C1642 Arabesque ( <i>Debussy</i> ) M. Dilling 80		Aufschwung—	
C124 Arcadians—Selections		Paderewski ..	45
Coldstream Guards Band 107		C1636 M. Hambourg ..	85
C1684 Arcadians—Vocal Gems		EA328 Auf wiederseh'n—Waltz	
Light Opera Coy. 77		Renard's Orchestra 102	
DB1223-27 "Archduke Trio" ( <i>Beethoven</i> )		B2216 Auld fisher, The C. Davidson 60	
Cortot Thibaud, Casals 12		B1462 Auld Hoose, The P. Dawson 61	
D806 Archibald Douglas P. Knupfer 197		B1596 Auld Lang Syne Peter Dawson 61	
Ardon g'incensi—See "Lucia di		B814 Auld Robin Gray De Groot 88	
Lammermoor" ..	128	DA966 Auld Scotch Songs, The	
EA261 Are you happy By G. Austin 113		J. McCormack 41	
EA260 Are you lonesome to-night?—		C1428 Australian Bush Songs—See Six	
Waltz Renard's Orchestra 102		Australian Bush Songs Dawson 62	
B2270 Are you sorry? J. Smith 118		C427 Automne ( <i>Chaminade</i> ) U. Bourne 84	
EA262 Are you thinking of me?		B2388 Autumn serenade ( <i>De Wolfe</i> )	
G. Austin 113		R. Foort ( <i>Organ</i> ) 82	
B1372 Argeers Black Diamonds Band 106		Ave Maria ( <i>Back-Gounod</i> )—	
Arlesienne, L.—Suite ( <i>Bizet</i> )—		DB647 By Destinn ( <i>Soprano</i> ) ..	19
DA264 Adagietto Kreisler 34		DB574 By Gluck ( <i>Soprano</i> ) ..	28
DA372 Minuet Rachmaninoff 48		DB577 By McCormack ( <i>Tenor</i> ) ..	41
C1319 By Royal Opera Orchestra ..	94	DK112 By Dame Melba ( <i>Soprano</i> ) ..	42
DB1166 By F. & H. Kreisler ..	36	E11 By Michailova ( <i>Soprano</i> ) ..	200
Armide ..	119	B846 By De Groot ( <i>Violin</i> ) ..	88
		DB1052 By R. Ponselle ( <i>Soprano</i> ) ..	47
		B1500 By Instrumental Trio ..	87
		DB962 By G. Ljungberg ( <i>Soprano</i> ) ..	37
		C1733 By E. Suddaby ( <i>Soprano</i> ) ..	72
		E412 By C. Sharpe—( <i>Cello</i> ) ..	80

# "HIS MASTER'S VOICE" RECORDS

	Page
Ave Maria ( <i>Kahn</i> )—	
DK103 By Caruso .. ..	10
DB305 By De Groot Trio .. ..	87
DA458 Ave Maria ("Cavalleria Rusticana")	
( <i>Mascagni</i> ) McCormack and	
Kreisler .. ..	41
D826 Ave Maria ( <i>Palestrina</i> ) Chorus	195
DB873 Ave Maria ( <i>Schubert</i> ) T. Schipa	50
Ave Maria ( <i>Schubert</i> )—	
DB578 By McCormack ( <i>Tenor</i> ) .. ..	41
DB396 By Maud Powell ( <i>Violin</i> ) .. ..	47
DB425 By Elman ( <i>Violin</i> ) .. ..	20
DB283 By Heifetz ( <i>Violin</i> ) .. ..	30
DB1047 By Heifetz .. ..	30
D1313 By Menges .. ..	88
DA626 Ave Maria ( <i>Vittoria</i> )	
Sistine Choir .. ..	52
DB807 Ave Maria—See "Otello" .. ..	131
Ave, Signor (Prologo)—See	
"Mefistofele" .. ..	129
Averla tanto amata—See "Africana"	
DA500 Avourneen ( <i>King</i> ) McCormack	40
Awakening, The .. ..	160
EA327 Away down south in heaven—	
Fox-Trot The Virginians	105
DA337 Away on the hill	
Melba	199
Ay, Ay, Ay ( <i>Perez</i> )—	
DB525 By Fleta .. ..	22
DB694 By Schipa .. ..	50
B2016 Aye Waukin' on Goss & Quartet	65

## B

B2489 Baby	Elsie Carlisle	112
EA429 Baby feet go pitter-patter	The Troubadours	104
EA607 Baby! Oh, where	J. Marvin	116
B5160 Babying you—F.T. Hylton's Or.		100
EA4422 Baby's blue	Shilkret's Orch.	103
Baechanale—See "Samson et Delila"		135
B805 Bachelor Gay, A	P. Dawson	61
D1468 Bache's Wiegenlied ( <i>Schubert</i> )	Duhan	63
DA209 Bacio, II—See "Zaza" .. ..		139
Bacio, II (The Kiss) ( <i>Arditi</i> )—		
DA900 By L. Bori .. ..		7
DE298 By Hempel ( <i>Soprano</i> ) .. ..		31
DB499 By Kurz ( <i>Soprano</i> ) .. ..		198
B153 By Chas. Capper ( <i>Whistling</i> ) ..		113
C402 By Sergeant G. Morgan ( <i>Cornet</i> )		80
D390 Back, back to where the heather		
grows	Harry Lauder	115
EA372 Back in your own back yard	Yates—Lawley	118
B1820 Bagpipe Selection .. ..		79
Balen del suo sorriso, II—See		
"Trovatore" .. ..		137
Balfe .. ..		158
Balkan Princess—Musical		
Comedy .. ..		154
D262 Ballade in A Flat ( <i>Chopin</i> )		
V. de Pachmann		84
C1290 Ballade in D Minor ( <i>Chopin</i> )		
M. Hambourg		85
DB853 Ballade in G minor, Op. 23		
( <i>Chopin</i> ) A. Cortot		14

	Page
Ballet Egyptien ( <i>Luigini</i> )—	
B2477 By R. Foort ( <i>Organ</i> ). Parts 1 & 2	82
B2479 By R. Foort. Parts 3 and 4	82
By New Queen's Hall Light Orch.	
C1254 Parts 1 and 2...	98
C1255 Parts 3 and 4...	98
Ballo in Maschera	119
B2276 Bam, bam, bammy shore	
The Revellers	117
C1659 Bandolero, The	P. Dawson 62
DB377 Bandoline, la—Rondeau ( <i>Couperin</i> )	
Paderewski	201
B2858 Banjo Song	P. Dawson 61
Banjo Records	79
EA287 Barbara—F.T. Hylton's Orch.	100
Barbieri di Siviglia	120
Barcarolle	
See Contes d'Höffmann	122
C384 Barcarolle—Waltz	
Metropolitan Dance Band	102
Barcelona—One-Step—	
B5045 By Savoy Orpheans	103
EA117 By J. Crawford	81
B1509 Barney, take me home again	
Sydney Coltham	59
D1496 "Bat"—Paraphrase	
B. Moiseivitch	85
Batti, batti, o bel Masetto—See	
"Don Giovanni"	122
B1495 Battle Eve, The ( <i>Bonheur</i> )	
Coltham and Dawson	60
Battle of the Sexes	160
EA239 B.B. March	Coldstream Band 107
DB449 Be thou faithful	E. Williams 56
B5072 Bean setting	Folk Dance Band 108
Beautiful—	
EA375 By J. Crawford's Orchestra	99
EA430 By National Cavaliers	117
C1527 Beautiful Galathea ( <i>Suppe</i> )	
Berlin Opera Orchestra	94
Beautiful Galathea—Musical	
Comedy	154
DA497 Beautiful Isle of somewhere	
McCormack	40
Beautiful Ohio—	
DA273 By F. Kreisler	34
EA420 By Whiteman's Orchestra	105
Because ( <i>Guy d'Hardelot</i> )—	
By Caruso ( <i>Tenor</i> )	9
DA305 By McCormack ( <i>Tenor</i> )	40
E84 By Edna Thornton ( <i>Contralto</i> )	72
EA209 By J. Crawford ( <i>Organ</i> )	81
EA515 Because I know you're mine—	
Fox-Trot Shilkret's Orch.	103
Because I love you—	
B2427 By Salon Orchestra	98
B1230 Because of love and you ( <i>Lewis</i> )	
De Groot and the Piccadilly Or.	96
EA376 Because my baby don't mean	
"maybe" now Olsen's Music	102
Bedouin Love Song ( <i>Pinsuti</i> )—	
C1659 By Peter Dawson ( <i>Baritone</i> )	62
DA380 By Clarence Whitehill ( <i>Baritone</i> )	55
B2780 Bedtime story	W. Wynne 118
DA551 Bee ( <i>Schubert</i> )	M. Powell 202
Bees' Wedding ( <i>Mendelssohn</i> )—	
B2433 By M. Hambourg	84
DA996 By Rachmaninoff	48
D1303 By Scharrer	86



# " HIS MASTER'S VOICE " RECORDS

	Page		Page
Beethoven .. .. .	158-159	DB288 Berceuse (Op. 28, No. 3) (Paul Juon) .. .. .	30
EA584 Before I go to sleep Anona Winn	73	DA752 Berceuse (Gretchaninoff) Smirnoff	52
EA493 Before the dawn P. Herning	66	DA812 Berceuse (Groolez) Rene Chemet	13
DA644 Before my window (Rachmaninoff) 41		Berceuse (Jarnefeldt)—	
By J. McCormack—F. Kreisler	41	E155 By Renard Trio .. .. .	88
Beggars of Life .. .. .	160	B2618 By Covent Garden Orchestra ..	94
C1528 Beggar Student, The .. .. .		DA261 Berceuse (Townsend) Kreisler	34
M. Weber's Orch.	99	B2524 Berceuse Arabe U. Bourne	84
Beggar Student, The—Musical Comedy .. .. .	154	Berceuse de Joycelyn (Godard)—	
EA329 Beggar, The—F.T. Shilkret's Or.	103	B2302 By H. Jacobs (Saxophone) ..	86
Beggar's Opera .. .. .	154	DB1039 By Casals .. .. .	12
D699 Beggar's Opera—Selection ..		DA261 Berceuse Romantique Kreisler	34
18th Century Orchestra	97	Berlioz .. .. .	159
EA441 Beggars of life Troubadours	104	C1340 Bertram at Rotary dinner ..	115
B2345 Behind the clouds G. Austin	114	Best things in life are free—	
Behold the Lamb of God—See ..		EA333 By Olsen's Music .. .. .	102
"Messiah" .. .. .	166	EA332 By J. Smith .. .. .	118
Bel di vedremo, Un—See ..		D278 Better land, The E. Thornton	72
"Madame Butterfly" .. .. .	130	Beviam—See "Ernani" .. .. .	123
Bel raggio lusinghier—See ..		EA502 Betty—F.T. Shilkret's Orch.	103
"Semiramide" .. .. .	135	Bianca al par—See "Huguenots" ..	127
Believe me, if all those endear- ing young charms (Moore)—		Bid me discourse (Bisnop)—	
By McCormack (Tenor) .. .. .	40	DB347 By Dame Melba (Soprano) ..	42
DB357 By Dame Melba (Soprano) ..	42	E494 By E. Scotney .. .. .	71
DA906 By Sheridan .. .. .	52	B2398 Big Ben Chimes, London ..	113
DA886 By Tibbett .. .. .	54	EA554 Big City blues—Fox-Trot ..	102
Bell Records .. .. .	79	George Olsen	
Bella figlia dell'amore—See ..		Billy Boy—	
"Rigoletto" .. .. .	134	EA127 By F. Crumit .. .. .	114
DB209 Bella Italia Battistini	188	B2646 By J. Goss and Quartet ..	65
D642 Bella the Bell O'Dunoon ..		DB617 Birches, The Chaliapin	190
H. Lauder	116	Bird Records—	
DA453 Belle nuit (Barcarolle)—See "Con- tes d'Hoffmann" .. .. .	122	B392 Actual Bird Record made by a Captive Blackbird .. .. .	113
C915 Belle of New York, The—Sels. I. and II. Coldstream Guards Bd.	107	B392 Actual Bird Record made by a Captive Thrush .. .. .	113
Belle of New York, The—Musical Comedy .. .. .	154	DA250 Bird song, The Frieda Hempel	31
Bells across the meadow (Ketel- bey)—		Bird songs at eventide—	
C1173 By Mayfair Orchestra .. .. .	102	B2742 By S. Coltham .. .. .	59
B2444 By R. Foort (Organ) .. .. .	82	B2528 By De Groot's Orchestra ..	96
B2647 Bells of St. Malo .. .. .		DA887 By Hislop .. .. .	31
Coldstream Guards Bd.	106	DA973 By J. McCormack .. .. .	41
EA52 Bells of St. Mary's .. .. .		DB814 Birdling, why sing in the forest? ..	31
Ass. Glee Clubs of U.S.	74	F. Hempel	
EA345 Bells of St. Mary's, The—Fox- Trot Shilkret and His Orch.	103	Bishop, Sir Henry .. .. .	159
E159 Bells (E. Poe) Canon Fleming	194	Bizet .. .. .	159
Beloved—		Blackbirds of 1928 .. .. .	160
EA392 By F. Baur .. .. .	58	B2362 Black eyes (Gypsy Song) ..	98
EA377 By J. Crawford (Organ) ..	81	Salon Orchestra	
EA348 By The Troubadours .. .. .	104	Black Jacks—	
DB456 Beloved, it is morn E. Williams	56	EA270 Parts 1 and 2 Van-Le Maire	118
B1534 Belphegor March (Brepsant) ..		EA337 Parts 3 and 4 Van-Le Maire	118
Coldstream Guards Band	106	DA145 Black Keys Etude—See Chopin	161
DA307 Ben Bolt J. McCormack	40	B2959 Black Nag Folk Dance Band	108
EA291 Beneath Venetian skies—Waltz Renard's Orchestra	102	B2204 Blaze away—March R.A.F. Band	109
Benedict .. .. .	159	C1541 Blessed be the God .. .. .	
Berceuse (Op. 57) (Chopin)—		Temple Church Choir	75
DB167 By Alfred Cortot (Piano) ..	14	B2770 Bless you, bonnie bee .. .. .	67
DB601 By Paderewski .. .. .	201	E. Lough, etc.	
DB1033 By Backhaus .. .. .	4	Blind ploughman, The—	
DB1131 By Backhaus .. .. .	4	DA993 By Chaliapin .. .. .	13
		B777 By Dawson .. .. .	61
		B1469 Bloom is on the rye Coltham	59
		B2384 "Blossom's" film scenario. In two parts J. Henry & "Blossom"	115
		EA472 Blossoms that bloom .. .. .	
		Nat Shilkret's Orchestra	103

# " HIS MASTER'S VOICE " RECORDS

	Page		Page
D1276 Blow, blow, thou winter wind R. Radford	70	D1018 Boutique Fantastique La (Rossini) —See R. A. Hall Orchestra	93
B2698 Blow the man down J. Goss and Quartet	65	B1514 Bouche, La—Waltz De Groot's Orchestra	100
Blue bird, sing me a song—		C1245 Boys of the Old Brigade P. Dawson	62
EA448 By Hylton's Orchestra	100	B2865 Brabaconne Orch. Royal des Guides Belges	91
EA449 By M. Gideon	64	DA517 Braes o' Balquhiddy, The (Tannahill) Alma Gluck	28
B1462 Blue bonnets over the border P. Dawson	61	Brahma, grand Dio—See "Pescatori di Perle"	132
Blue Danube—Waltz—		Brahms	160
B2298 By De Groot's Orchestra	96	DA755 Brazilian Serenade Crabbe	15
ED2 By Philadelphia Orchestra	92	D392 Breakfast in bed H. Lauder	115
B2695 By A. Meale (Organ)	83	EA554 Breakaway—Fox-Trot G. Olsen	102
D1403 By E. Scotney	71	D1349 Breath of our inspiration, A Three Choirs Festival	78
B318 Blue Dragoons, The P. Dawson	61	Bridal Chorus—See "Lohengrin"	127
EA407 Blue grass Hamp's Orchestra	100	EA454 Bride's lament F. Crumit	114
Blue Hawaii—		EA112 Bridget O'Flynn A. Stanley-B. Murray	118
EA574 By Hilo Hawaiian Orchestra	100	Brigg Fair—	
EA573 By Miller-Farrell	117	D1442 Parts 1 and 2 London Sym. Or.	90
EA260 Blue River—Fox-Trot Goldkette's Orchestra	100	D1443 Parts 3 and 4 London Sym. Or.	90
Blue Room, The—Fox-Trot		B2671 Bright is the ring of words S. Robertson	70
EA229 By The Revellers	117	B2292 Brightest day, The S. Coltham	59
EA254 By The Savoy Orpheans	103	C1072 Brighton Camp Black Diamonds Band	106
EA150 Blue skies J. Marvin-E. Smalle	117	Brindisi—See "Fair Maid of Perth"	124
B1370 Boatmen, The Blk. Diamonds Bd.	106	B1482 British Cavalry—Quick March Coldstream Guards Band	106
EA77 Bobadilla—One-Step Savoy Orpheans	103	Broadway	160
B5074 Bobbing Joe Folk Dance Band	108	Broadway Melody	160
EA572 Bogey Wail Hylton's Orchestra	100	Broadway Melody—Fox-Trot—	
Boheme (Leoncavallo)	120	EA525 By Shilkret's Orchestra	103
Boheme (Puccini)	120	EA544 By Chas. King	115
DB1130 Bohemian Dance (Smetana) W. Backhaus	4	C1546 Broken Dreams (Organ) Casey	81
Bohemian Girl	120	EA242 Broken Hearted Whiteman's Orchestra	105
B2498 Bohemian Polka U. Bourne	84	Broken Melody, The (Van Biene)—	
EA323 Bohunkus F. Crumit	114	B664 By Rosario Bourdon ('Cello)	79
DB274 Bois de lent oubli Gilbert	194	D436 By Cedric Sharpe ('Cello)	80
D476 Bolero—Spanish Dance Lemmone	80	DB460 By Zimbalist (Violin)	56
C1073 Bonnets so blue—Folk Dance Black Diamonds Band	106	C1626 By Beatrice Harrison ('Cello)	79
B2216 Bonnie Banks of Loch Lomond C. Davidson	60	DA238 Brook, The (Dolores) Alma Gluck	28
B2202 Bonnie George Campbell A. Shanks	67	B1372 Broom, the bonny, bonny broom Black Diamonds Band	106
D391 Bonnie Leezie Lindsay Lauder	115	Brown bird singing, A—	
D1134 Bonnie Maggie Tamson Sir H. Lauder	116	B1646 By Coltham	59
Bonnie Mary of Argyle—		DA780 By J. McCormack	41
B814 By De Groot	88	B2664 By R. Foort	82
DB1058 By J. Hislop	31	A542 Brown Family Uncle Charlie	112
D1229 By Lauder	116	B2222 Brownie (Vesp. rs) Geo. Baker	58
Bonnie Sweet Bessie (Gilbert)—		AS39 Bubble Land Uncle Charlie	112
DA228 By Gluck (Soprano)	28	AS39 Bubble Town Frolics Uncle Charlie	112
DB526 By Tetrassini (Soprano)	53	B2221 Buckingham Palace Geo. Baker	58
DA1019 By Giannini	26	EA577 Building a Nest for Mary Chick Endor	114
DA474 Bonnie wee thing McCormack	40	Bulldog Drummond	160
DA749 Bonnie wee thing (Fox) Hislop	31	But the Lord is mindful of His Own—	
B3072 Boots Peter Dawson	61	DB302 By L. Homer (Contralto)	32
B2275 Border Ballad, The P. Dawson	61		
Boris Godounov	120		
E445 Born this day Chapels Royal Choir	76		
EA444 Borrachita, La J. Crawford	81		
Bournville—See "Bells o' Bournville"	79		
DB656 Bourree (Bach) M. Powell	202		



# "HIS MASTER'S VOICE" RECORDS

	Page		Page
<b>Bungalow of my dreams—</b>		<b>B2218</b>	<b>Cam' ye by Athol? A. Shanks</b> 71
<b>EA324</b> By Crescent Trio .. ..	116	<b>Can't help lovin' dat man—</b>	
<b>EA304</b> By Master's Orchestra .. ..	102	<b>EA510</b> By M. Gideon .. ..	64
<b>DA145</b> Butterfly Etude—See Chopin ..	161	<b>B2735</b> By Helen Morgan .. ..	117
<b>B1468</b> By the Blue Alsatian Mountains		<b>B5475</b> By J. Hylton and His Orch. ..	100
S. Coltham .. ..	59	<b>B5472</b> Nat. Shilkret and His Orch. ..	103
<b>EA549</b> By and bye Sweetheart		<b>B2018</b> Can't you dance the polka?	
Rudy Vallee's Con. Yankees ..	104	J. Goss and Quartet .. ..	65
<b>C1459</b> By the blue Hawaiian waters		<b>EA417</b> Can't you hear me calling?	
R. Foort .. ..	82	De Reszke Singers .. ..	62
<b>D477</b> By the Brook John Lemmone ..	80	<b>DA104</b> Canta pe'me (de Curtis) Caruso ..	9
<b>C1143</b> By the light of the moon		<b>C1297</b> Cantilene Nuptiale S. Roper ..	83
Mummery and Hilliard .. ..	66	<b>Cantiquo de Noel—See "Noel"</b>	
<b>By the ramparts of Seville—</b>		<b>B2466</b> Canzona (Guilmant) W. Alcock ..	81
<b>See "Carmen" .. ..</b>	121	<b>B2534</b> Canzonetta, Op. 6 (d'Ambrosio)	
<b>B5132</b> By the Tamarisk—Fox-Trot		M. Hayward .. ..	88
Hylton's Orchestra .. ..	100	<b>EA519</b> Can you blame me?	
<b>By the Waters of Minnetonka—</b>		Goldkette's Orchestra .. ..	100
<b>DA334</b> By Dame Melba (Soprano) ..	42	<b>Canzonetta in E Flat Op. 12, No.</b>	
<b>DA638</b> By Renee Chemet (Violin) ..	13	2 (Mendelssohn)—	
<b>B2126</b> Bye and bye Robeson & Brown ..	70	<b>DA210</b> By Flonzaley Quartet (Inst.) ..	23
<b>B2345</b> Bye, bye, Blackbird G. Austin ..	114	<b>DB490</b> Canzonetta (Tchaikovsky)	
<b>EA255</b> Bye, bye pretty baby		Kubelik .. ..	197
F. Crumit .. ..	114	<b>Capinera, La (Benedict)—</b>	
<b>Byrd, William .. ..</b>	160	<b>DA217</b> By Galli-Curci .. ..	25
		<b>DA1002</b> By Galli-Curci .. ..	25
<b>C</b>		<b>DB673</b> Capriccio (Fiorillo-Randegger)	
		Jan Kubelik .. ..	36
<b>B3094</b> Ca c'est Madrid O'Henry ..	83	<b>D1593</b> Capriccio Italien (Tchaikovsky)	
<b>Caid, Le .. ..</b>	121	Berlin Opera Orchestra .. ..	94
<b>C168</b> Caledonian Quadrilles—See		<b>DA1003</b> Capricciosa (Ries) Menuhin ..	43
Iff's Orchestra .. ..	97	<b>DB372</b> Capriccio, valse Opus 7 Morini ..	43
<b>C169</b> Caledonian Quadrilles—See		<b>DA241</b> Caprice (Op. 1. No. 13) (Paganini—	
Iff's Orchestra .. ..	97	Kreisler) J. Heifetz .. ..	30
<b>B2483</b> Caleno custere me		<b>DA241</b> Caprice (Op. 1. No. 20) (Paganini—	
J. Goss & Quartet .. ..	65	Kreisler) Jascha Heifetz .. ..	30
<b>EA476</b> Calinda, The—Fox-Trot		<b>DB1130</b> Caprice Espagnole (Moszkowski)	
Whiteman's Orchestra .. ..	105	W. Backhaus .. ..	4
<b>Caliph of Bagdad .. ..</b>	121	<b>C1607</b> Caprice Futuristic	
<b>C1176</b> Caliph of Bagdad—Overture		Whiteman's Concert Orchestra ..	99
Coldstream Guards Band .. ..	107	<b>Caprice Viennois—</b>	
<b>B777</b> Call, The Peter Dawson ..	61	<b>D1272</b> By San Francisco Orchestra ..	94
<b>Caller Herrin'—</b>		<b>DB1091</b> By Kreisler .. ..	14
<b>D248</b> By Phyllis Lett .. ..	67	<b>DB643</b> Caprice poetique (Liszt) ..	34
<b>B1823</b> By C. Mentiplay .. ..	68	<b>DA243</b> Capricieuse (Op. 17) J. Heifetz ..	30
<b>E450</b> By E. Scotney .. ..	71	<b>B2884</b> Captain Harry Morgan	
<b>B2769</b> By E. Ackland .. ..	57	P. Dawson .. ..	61
<b>DA840</b> Calling me back to you		<b>B2651</b> Capt. Stratton's Fancy	
J. McCormack .. ..	41	P. Dawson .. ..	61
<b>DA309</b> Calling me home to you		<b>D834</b> Carattere Fondamentale	
McCormack .. ..	40	Rez. Pothier .. ..	195
<b>C1501</b> Callirhoe Coldstream Band ..	107	<b>DA805</b> Carceleras A. Galli-Curci ..	25
<b>DA460</b> Calm as the night (Bohm)		<b>B2884</b> Cargoes P. Dawson ..	61
McCormack .. ..	41	<b>D177</b> Carillon (Elgar) H. Ainley ..	188
<b>DA912</b> Calm as the night Bori-Tibbett		<b>DA455</b> Carmela McCormack ..	41
Calunnia, La—See "Barber of		<b>DA839</b> Carmela (Spanish Folk Song)	
Seville" .. ..	120	D. Giannini .. ..	26
<b>DB134</b> Campana a sera (Ave Maria)		<b>Carmen .. ..</b>	121
(Bili-Malfetti) Caruso .. ..	9	<b>DA938</b> Carmena Giannini ..	26
<b>DB616</b> Campana di San Giusto, le		<b>Carnation Kid .. ..</b>	160
(Arona) Caruso .. ..	9	<b>Carnaval Op. 9 (Schumann)—See</b>	
<b>Campanella, La—</b>		Cortot .. ..	14
<b>C1636</b> By Hambourg .. ..	85	<b>D1365</b> Carnival Romain Overture	
<b>DB376</b> By Paderewski .. ..	45	(Berlioz) Berlin Orchestra ..	89
<b>D1489</b> By Levitzki .. ..	85	<b>DB1001</b> Carnevale di Venezia	
<b>DB1167</b> By Paderewski .. ..	45	Toti Dal Monte .. ..	16
		<b>D1062</b> Carnival Overture (Dvorak)	
		Royal Albert Hall Orchestra ..	93

# " HIS MASTER'S VOICE " RECORDS

	Page		Page
C1142	Carnival Time	B. Mummary	69
	Carolina Moon—		
EA494	By The Troubadours ..	104	
EA536	By J. Crawford ..	81	
	Caro mio ben ( <i>Giordani</i> )—		
DA217	By Galli-Curci ( <i>Soprano</i> ) ..	25	
E345	By Phyllis Lett ( <i>Contralto</i> ) ..	67	
DA816	By M. Offers ..	44	
DA831	By D'Alvarez ..	16	
	Caro nome —See "Rigoletto" ..	133	
B4580	Carrousal Victor Military Band	109	
	Carry me back to old Virginny		
	( <i>Bland</i> )—		
DB275	By Alma Gluck ..	28	
B2321	By Shannon Quartet ..	71	
D1214-16	Casse-Noisette ( <i>Tchaikovsky</i> )		
	Philadelphia S. Orch.	92	
C1386	Casse-Noisette ( <i>Organ</i> ) R. Foort	82	
	Castles in the Air —Musical		
	Comedy ..	155	
C1431	Castles in the air Savoy Orpheans	103	
B2213	Ca' the Yowes ..	66	
	Cathedrale Eng'loutie, La—		
DB679	By Cortot ..	14	
C1303	By M. Hambourg ..	85	
	Cavalleria Rusticana ..	121	
	Cavatina ( <i>Raff</i> )—		
DB224	By Mischa Elman ..	20	
B2695	By A. Meale ..	83	
B2920	By De Groot-Casey ..	88	
	Celeste Aida—See Verdi, "Aida" ..	119	
	C'est l'histoire amoureuse—See		
	"Manon Lescaut" ( <i>Auber</i> ) ..	128	
	C'est toi!—See "Carmen" ..	121	
	C'est vous (It's You)—Waltz—		
EA243	By Renard's Orchestra ..	102	
EA268	By Salon Group ..	117	
B2302	Chaconne ( <i>Durand</i> ) ..	86	
B2918	Chalita ..	68	
	Champs paternels!—See		
	"Joseph" ..	127	
B509	Change on 10 bells		
	Bells o' Bournville ..	79	
DA272	Chanson Arabe ("Scheherazade")		
	( <i>Rimsky-Korsakoff</i> ) F. Kreisler	34	
B2581	Chanson Bohemienne		
	Salon Orchestra ..	98	
DB116	Chanson de Juin ..	9	
D1236	Chanson de Matin ( <i>Elgar</i> )		
	London Symphony Orch.	90	
D1236	Chanson de Nuit ( <i>Elgar</i> )		
	R.A.H. Orch.	90	
DB124	Chanson espagnole ..	189	
DA457	Chanson Georgienne ( <i>Rachman-</i>		
	<i>inoff</i> ) (In English) McCormack	41	
	Chanson Hindoue—See "Sacko"	134	
	Chanson (In Love)—Melodie		
	( <i>Friml</i> )—		
B1602	By De Groot and Picc. Orch.	96	
B2988	By R. Foort ..	82	
	Chanson, Louis XIII.—		
DB479	By Kreisler ..	197	
B2413	By C. Sharpe ..	80	
DA334	Chanson Triste ( <i>Duparc</i> ) ..	42	
DA731	Chanson Villageoise ..	12	
E342	Chant du menestrel ..	80	
	Chant sans paroles—		
DB315	By Kreisler ..	34	
DA265	By Kreisler ..	34	
B3094	By O'Henry ( <i>Organ</i> ) ..	83	
B2487	By C. Sharpe ..	80	
DB161	Chantez riez et dormez Calve	8	
	Charge of the Light Brigade—		
E164	By L. Waller ..	207	
E160	By Canon Fleming ..	194	
	Charmaine—		
EA252	By Salon Orchestra ..	98	
B2528	By De Groot's Orchestra ..	96	
EA233	By Goodrich Orchestra ..	100	
	Charmant oiseau—See "Perle du		
	Bresil" ..	132	
	Che faro senze Euridice—See		
	"Orfeo ed Euridice" ..	131	
	Che gelida manina —See		
	"Boheme" ..	120	
	Che soave zeffiretto—See "Nozze		
	di Figaro" ..	131	
	Che tua madre—See "Madama		
	Butterfly" ..	130	
	Che vuol dir cio?—See "Marta" ..	128	
	Ch'ella mi creda—See "Fanciulla		
	del West" ..	124	
EA396	Cheerie Beerie Bee		
	Paul Whiteman's Orchestra	105	
B1348	Cherrily, yeo ho! ..	61	
B2375	Chelsea Fayre ..	82	
	Chelsea Reach—		
B1371	By Black Diamonds Band ..	106	
B4572	By Victor Military Band ..	109	
EA120	Cherie, I love you		
	J. Crawford ( <i>Organ</i> ) ..	81	
B2697	Cherry ripe Victor Olof Sextet	81	
B2621	Cherry stones ..	60	
	Chi mi dira (Canzon del Porter)		
	—See "Marta" ..	129	
	Chi mi frena (Sextet)—See "Lucia		
	di Lammermoor" ..	128	
EA101	Chick, chick, chicken		
	T. Weems' Orchestra	105	
C1265	Childgrove ..	108	
DB678	Children's Corner, The ..	14	
B1469	Children's Home, The ( <i>Cowen</i> )		
	Sydney Coltham ..	59	
	Children of the Ritz ..	160	
B2860-1	Children's Overture ( <i>Quilter</i> )		
	(4 parts) New Light Sym Or.	98	
	Children's Records — See page	111	
	Children's Stories for the—See		
	Children's Records ..	111	
B1579	Chime again, beautiful bells		
	Walker, Coltham & Halland	64	
B1580	Chiming bells of long ago		
	Sydney Coltham ..	59	
EA636	Chinese Lullaby ..	98	
EA396	Chiquita Arden & Ohman Orch.	99	
AM219	Chisidich ..	74	
	Chiudo gli occhi (Il Sogno)—See		
	"Manon" ( <i>Massenet</i> ) ..	128	
	Chloe—		
EA402	By Rounders ..	117	
EA311	By All Star Orchestra ..	99	
C1502	Chocolate Soldier, The		
	Melville-Oldham ..	69	
	Chocolate Soldier—Musical		
	Comedy ..	155	



# " HIS MASTER'S VOICE " RECORDS

	Page		Page
Choir Records—See page ..	74	C756 Cobbler's Song, The P. Dawson	62
Chopin—See Pages ..	160-2	EA164 Cock-a-doodle, I'm off my noodle The Happiness Boys	115
Choral Symphony, The — See Beethoven ..	159	D1110-1 Cockaigne Overture (Elgar) R.A.H. Orchestra	93
E471 Chorale (Bach) M. Dupre	82	B980 Cock o' the north Pipe-Major D. Smith	86
B2509 Chorus gentlemen P. Hemming	66	EB16 Cocoanuts Light Opera Co.	77
DA242 Chorus of Dervishes Heifetz	30	Cocoanuts—Musical Comedy ..	155
E471 Christ came to Jordan M. Dupre	82	Cocoanuts ..	160
C1264 Christchurch Bells Folk Dance Band	108	B3026 Coeur Crise M. Weber's Orch.	99
B2222 Christening, The Geo. Baker	58	Cohen at the telephone—	
C1334 Christe qui lux York Minster Choir	79	EA271 By Tannen ..	118
Christians, awake!—		C1471 By T. Clare ..	114
B2196 By Whitaker-Wilson ..	83	Cohen rings up his tailor—	
B2161 By St. Swithin's Choir ..	78	C1471 By T. Clare ..	114
C3126 By Westminster Cen. Hall Choir	79	Coleridge-Taylor, S.—See page 162	
B1607 Christians seek not yet repose Church Choir	76	B2236 Collegiate The Revellers	117
B3126 Christmas at St. Margaret's St. Margaret's Westminster Choir	78	EA242 Collette—Fox-Trot Whiteman's Orchestra	105
B2274 Christ, the Lord, is risen H. Dawson (Organ)	82	B2408 Colonel Bogey March Coldstream Guards Band	106
DB928 Chromatic Study in A Minor (Chopin) Backhaus	4	B2836 Come away death E. Lough, D. Norton, R. Mallett	67
Chu Chin Chow Musical Comedy	154	Come back to Erin (Claribel)—	
EA381 Church bells are ringing for Mary Goodrich Silvertown Or.	100	DB344 By J. McCormack (Tenor) ..	39
D963-966 (Inc.) Church of England Service ..	76	DA552 By J. McCormack ..	199
Church scene—See "Faust" ..	124	DA906 Margaret Sheridan ..	52
Cid, Le ..	11	Come il romito tior—"Hamlet"	126
Ciel! mio padre—See Verdi, "Aida" ..	119	Come into the garden Maud—	
Cielo e mar!—See Ponchielli "Goiconda" ..	126	B1464 By Sydney Coltham (Tenor) ..	59
DA105 Cielo turchino Caruso	9	DB421 By J. McCormack (Tenor) ..	39
DA839 Cielto Lindo (Mexican Folk Song) D. Giannini	26	B2760 By J. Turner ..	72
EA349 Cielto Lindo—Waltz Troubadours	104	Come d'aurato sogno—See "Tacea la notte," under "Tro-vatore" ..	137
B1796 Cigarette—Tango Int. Nov. Or.	101	Com' e gentil—See "Don Pas-qual" ..	123
Cinema Star—Musical Comedy	155	DB1182 Come let us vote—See "Boris" ..	120
E412 Cinquantaine, La (G. Mairé) C. Sharpe	80	Come Per me sereno—See Bellini, "Sonnambula" ..	135
B2215 Circassian circle Scotch Country Dance Orch.	98	Come to the fair (E. Martin)—	
DA900 Ciribiribin L. Bori	7	E200 By E. Butcher (Baritone) ..	59
DB989 Clair de Lune Melba	42	B2233 By Gresham Singers ..	65
EA256 Clap yo' hands J. Smith	118	E137 Come to the manger (Waddington) Westminster Cathedral Choir	79
DA215 Clavelitos (Carnations) Galli-Curci	25	Come un bel di di maggio—See Giordano, "Andrea Chenier" ..	119
B2831 Clear the track J. Goss	65	D1247 Come unto him R. Marton	68
Clear the way for the calf of gold —See "Faust" ..	124	EA537 Come west, little girl—F.T. G. Olsen	102
B2992 Clementine S. Robertson	70	D1247 Come unto him R. Marton	68
Cleopatre ..	121	B379 Come unto Me, ye weary Church Choir	76
EA382 Climbin' up de golden stairs Dalhart-Robison	114	DA310 Come where my love lies dreaming J. McCormack	40
Cloches de Corneville, Les (Planquette) ..	155	Comfort ye—	
B2436 Clochette, La Alfredo Rode	89	DB450 By Williams ..	208
Clock is playing, The (Blaaw)—		D777 By Davies ..	60
B1336 By De Groot & Piccadilly Orch.	96	B2972 Comin' home The Revellers	117
B2233 By Gresham Singers ..	65	Comin' thro' the rye—	
EA258 Clonk-er-ty-clonk—Fox-Trot Hylton's Orchestra	150	DA207 By Geraldine Farrar (Soprano)	21
Clowns in Clover—Musical Com.	150	DA228 By Gluck (Soprano) ..	28
D1116 Cloze props H. Dearth	62	DB362 By Dame Melba (Soprano) ..	42
		03061 By A. Patti ..	201
		DA783 By M. Talley ..	33
		B2484 By G. Hall ..	65
		DA575 Coming home Alda	3

**"HIS MASTER'S VOICE" RECORDS**

	Page		Page
Comme autrefois—See "Pecheurs de Perles" ..	132	B2487 Consolation ..	C. Sharpe 80
D1654 Comme une pale fleur—See "Hamlet" ..	59	EA395 Constantinople ..	Hamp's Orch. 160
D834 Comunicazione Baron Kanzler ..	195	C1256 Contemptibles, The ..	H.M. Royal Air Force Band 109
E43 Company Sergeant Major ..	62	Contes d'Hoffmann ..	122
C1302 Concertino (Chaminade) ..	80	Conviu partit—See "Daughter of the Regiment" ..	122
Connie's Hot Chocolates ..	160	Co-optimists, The—Musical Comedy ..	155
Con onor muore—See "Madam Butterfly" ..	130	Coppelia Ballet—	
Con voi ber—See "Carmen" ..	121	D1272 by San Francisco Orchestra ..	94
D476 Concerto for Harp and Flute—See Sassoli and Lemmone ..	80	C245 By Coldstream Band ..	107
DB289 Concerto (Op. 35) Canzonetta ..	30	DA673 Coppelia—Waltz ..	Galli-Curci 25
D1237-40 Concerto in A Minor (Grieg) ..	84	EA532 Coquette ..	Vallee's Orchestra 104
A. de Greef & Albert Hall Orch. ..	84	Coquette ..	160
D1130-33 Concerto in B Flat Minor (Tchaikovsky) ..	85	Coq d'Or ..	122
D1397 Concerto in A Minor (Goldmark) ..	89	DB881 Cor, Le (Flegier) ..	Chaliapin 13
DB1059-62 Concerto in A Minor (Schumann) ..	15	DB142 Core "ngrato ..	Caruso 9
D1237-40 Concerto in A Minor (Op. 16) (Grieg)—See A. de Greef ..	84	D1409 Coriolan Overture ..	London Symphony Orch. 90
DB289 Concerto in A Minor (Goldmark) ..	30	DA588 Corn rigs ..	Joseph Hislop 31
DB990-5 Concerto in D Major (Op. 61) (Beethoven)—See Kreisler ..	35	Cornet Solos ..	80
DB587-8 Concerto in D Minor (for two Violins)—See Kreisler and Zimbalist ..	35	B2836 Coronach ..	E. Lough, D. Norton, R. Mallett 67
DB1120-4 Concerto in D (Op. 77) (Brahms) ..	35	B2928 Coronation March Goss Custard ..	82
DB997-1000 Concerto in E Minor (Mendelssohn)—See Kreisler ..	35	DB900 Coronation Scene—See "Boris Godounov" ..	120
DB288 Concerto in E Minor (Mendelssohn) ..	30	Coro delle Campanie—See "Pagliacci" ..	131
DB815-18 Concerto No. 4 in D, for Violin and Or. (Mozart)—See Kreisler ..	35	E43 Corporal's ditty ..	Harry Dearth 62
DB672 Concerto No. 2—Finale (Wieniawski) ..	36	B2483 Corpus Christi carol ..	J. Goss and Quartet 65
D1198-1201 Concerto No. 5 (Op. 73) (The "Emperor") (Beethoven)—See Beethoven ..	158	Cortigiani, vil razza dannata—See "Rigoletto" ..	133
ED8 Concerto No. 22 (Viotti) ..	89	Cosi Fan Tutte ..	122
Concerto—Variations Symphoniques (Franck) ..	164	B4581 Cotlands Quadrille (Educational) ..	Victor Military Band 109
DB1333-37 Concerto in C Minor (Op. 18) (Rachmaninoff)—See Rachmaninoff (Red Label Section) ..	48	Country Dances—See Folk Dance Band ..	108
DB656 Concerto No. 2 (Wieniawski) ..	202	DA193 Country Dance (Beethoven—Elman) ..	M. Elman 20
C1302 Concert Piece (Op. 98) (Hoffmann) ..	80	B2687 Country Dance ..	W. Jordan 113
D1140 Concert Study in D Flat No. 3 (Liszt) ..	85	B2987 Country Dance "Nell Gwynne" ..	New Symphony Orchestra 91
B2820 Concert Mazurka ..	81	B5074 Country Gardens Folk Dance Bd. ..	Couperin, Fr. 162
D366 Conclusion of Speech ..	188	D1053 Courante (Bach) ..	H. Samuels 86
Confess—		EA508 Coward, The ..	W. Kings 110
B1371 By Black Diamonds Band ..	109	B4578 Cracoviac ..	Victor Military Band 109
B4571 By Victor Military Band ..	106	DB379 Cracovienne Fantastique ..	I. J. Paderewski 45
B1303 Confidence—Waltz ..	100	B2510 Craevienne Fantastique ..	U. Bourne 84
Connais-tu le pays?—See "Mignon" ..	130	B2086 Cradle me close in your arms ..	De Groot's Picc. Orch. 96
		DA286 Cradle Song (Mattullah-Kreisler) ..	J. McCormack 40
		Cradle song (Brahms)—	
		DA691 By A. Cortot ..	15
		C1595 By L. Kennedy ..	80
		B2875 Cradle song (Schubert) ..	E. Suddaby 72
		DA476 Cradle song (Grechaninoff) ..	Smirnoff 205
		B2621 Cradle song ..	M. Crawford 60
		B5174 Crazy quilt—Fox-Trot ..	Kit-Cat Band 101



# "HIS MASTER'S VOICE" RECORDS

	Page
Creation, The—See Haydn	167
Credo in un Dio crudel—See "Otello" .. .. .	131
DA212 Crepuscule .. .. .	25
Cristoforo Colombo .. .. .	122
EA461 Cross roads—Fox-Trot Shilkret's Orchestra	103
B371 Crown Him with many crowns Church Choir	76
Crucifix, The ( <i>Faure</i> )—	
DB591 By Caruso and Journet .. .. .	11
DA172 By McCormack and Werrenrath	41
DJ100 Crucifixus ("Masse Solennelle") Caruso	10
D1113 Crucifixus—See "Mass in B Minor," under Bach .. .. .	157
Cruda funesta smania—See "Lucia di Lammermoor" .. .. .	128
E336 Cruda mia nemica Sistine Choir	195
C1173 Crystal gazer .. .. .	
Lyric Theatre Orchestra	101
B5174 Cuckoo—Fox-Trot Kit-Cat Band	101
AS37 Cuckoo clock Uncle Charlie	112
EA287 Cuddle up—Fox-Trot Hylton's Orchestra	100
DB138 Cujus animam ("Stabat Mater") Caruso	9
D1149 Cum Sanctus—See "Requiem Mass" .. .. .	183
Cup of coffee, a sandwich, and you, A—	
EA92 By F. Baur and H. Clark .. .. .	58
EA49 By Kahn's Orchestra—Fox-Trot	101
B1796 Cup of sorrow—Tango Int. Nov. Orchestra	101
E71 Curate's song C. Mott	68
B2936 Curtain Falls, The Dawson	61
B2120 Curtain lecture, A J. Henry	115
EA630 Cute little flat .. .. .	
G. Fields and A. Pitt	115
Cygne, l e (The Swan) ( <i>Saint-Saens</i> )	
B1230 By De Groot ( <i>Violin</i> ) .. .. .	88
B2943 By De Groot ( <i>Trio</i> ) .. .. .	87
D660 By Cedric Sharp ( <i>Cello</i> ) .. .. .	80
E17 By Marie Hall ( <i>Violin</i> ) .. .. .	88
DA776 By P. Casals .. .. .	12
D1491 Czar Sultan Suite. 2 parts London Symphony Orch.	90
C1526 Czardas Kaufman's Orch.	97

## D

B5296 Da-da-da—F.T. Hylton's Orch.	100
EA278 Da, da, my darling F. Crumit	114
B1499 Daddy ( <i>Behrend</i> ) Bessie Jones	66
EA419 Daffy ditties C. Friend	115
D372 Dagger speech A. Boucher	189
Dai campi dai prati—See "Mephistofele" .. .. .	130
C1601-4 Daily Express Remembrance Festival .. .. .	76
EA276 Dainty miss—F.T. Shilkret's Or.	103
Damnation de Faust ( <i>Berlioz</i> ) .. .. .	122
B242 Dance California W. H. Reitz	79
B2240 Dance Creole Una Bourne	84
B2720 Dance, little lady N. Coward	60

	Page
B5487 Dance, little lady—Fox-Trot Ambrose's Orch.	99
Dance of Life .. .. .	161
Dance of the Apprentices ("Mastersingers") .. .. .	129
Dance of the Blue Danube—	
EA404 By J. Crawford .. .. .	81
EA379 By Waring's Penvyls.—F.T.	105
D1427 Dance of the Fire Bird Philadelphia Orch.	92
DA827 Dance of the gnomes ( <i>Liszt</i> ) Rachmaninoff	48
Dance of the goblins ( <i>La ronde de lutins</i> )—	
DB290 By Jascha Heifetz .. .. .	30
B2436 By Alfredo Rode .. .. .	89
D1214 Dance of the sugar plum fairies Philadelphia Orchestra	92
Dance of the seven veils—See "Salome" .. .. .	134
E521 Dance Orientale ( <i>Glazounov</i> ) Philadelphia Orchestra	92
DA811 Dancing doll R. Chemet	13
"Dannazione di Faust, La" .. .. .	122
EA367 Dancing shadows Whiteman's Orchestra	105
Dancing tambourine—Fox-Trot	
B5362 By Hylton's Orchestra .. .. .	100
EA301 By J. Crawford .. .. .	81
E510 Danksagung an den Bach Duhan	63
Danny boy—	
E84 By Edna Thornton .. .. .	72
DA832 By M. Sheridan .. .. .	52
D1215 Danse Arabe Philadelphia Orch.	92
D1215 Danse chinoise Philadelphia Or.	92
D1215 Danse des Mirlitons Philadelphia Orchestra	92
D1121 Danse Macabre Philadelphia Symphony Orch.	92
B2895 Danse Negre C. Scott	86
Danza espanola—	
DA280 By F. Kreisler .. .. .	35
DA245 By J. Heifetz .. .. .	30
DB285 By Heifetz .. .. .	30
DB141 Danza, La—Tarantella Napolitana ( <i>Rossini</i> ) Caruso	9
Da quel di—See "Erani" .. .. .	123
D804 Darauf lies ich P. Knupfer	197
E422 Dark-eyed sailor English Singers	63
B4568 Darky stories Walter C. Kelly	115
Das—For titles beginning with this German article, see the next word—as "Das Rheingold," see "Rheingold."	
E85 Dashing white sergeant E. Thorton	72
Daughter of the Regiment .. .. .	122
E478 Dawn ( <i>Mendelssohn</i> ) Moiseiwitsch	85
B2469 Dawn in an old world garden	113
Dawn of to-morrow—Waltz—	
EA237 By J. Crawford .. .. .	81
EA268 By Salon Group .. .. .	117
EA55 Day I met you—Fox-Trot T. Weems' Orch.	105
B371 Days and moments quickly flying Church Choir	76
EA438 Day by day P. Hemus	66

**" HIS MASTER'S VOICE " RECORDS**

	Page		Page
Da zu dir der Heiland ("Meister-singer") ..	129	B3033 Dere's no hidin' place	
B2948 De lil Piccaninny's gone to sleep	70	Des Abends .. Paul Robeson	70
De' miei bollenti spiriti—See "Traviata" ..	136	Deserto sulla terra—See "Tro-vatore" ..	137
De mon amie fleur endormie—See "Pêcheurs de Perles" ..	132	Desert Song—See under Musical Comedies ..	155
C118 Dead March in Saul ( <i>Handel</i> ) Coldstream Guards Band	107	C1328 Desert song selections	
EA314 Dear child—Waltz		Savoy Orpheans	103
Hylton's Hyltonians	101	EA173 Desert song —Waltz	
C1342 Dear homeland .. P. Dawson	62	Shilkret's Orchestra	103
DA287 Dear little shamrock		DA917 Desolation .. J. McCormack	41
McCormack ..	40	B1684 Destiny—Waltz .. De Groot's Or.	100
Dear, on a night like this—F. T.—		DB924 Deux grenadiers .. Journal	33
EA303 By The Troubadours ..	104	DK104 Deux serenades, les ( <i>Leoncavallo</i> )	10
EA293 By National Cavaliers ..	117	Caruso—Elman	
B2343 Dear love o' mine		Devant la maison—See "Damna-tion de Faust" ..	122
De Groot and Picc. Orch.	96	Devil-may-care—	
DA289 Dear old pal of mine McCormack	40	C501 By B. Williams ..	111
B2292 Dearest, I love the morning		EA509 By W. Kings ..	110
S. Coltham	59	EA390 Devil is afraid of music	
Dearest name (Caro nome)—		Shilkret's Orchestra	103
See "Rigoletto" ..	133	B2747 Devon, O Devon .. P. Dawson	61
DB1184 Death and the maiden ( <i>Schubert</i> )		EA692 Devotion ( <i>H Wood</i> )	
DB1184 By Chaliapin ..	13	McCormack ..	40
D1422-6 By Budapest Quartet ..	86	B2514 Devout lover .. P. Hemming	66
C1275 Deathless army, The .. Dawson	62	Di al tempio, Un—See "Iris" ..	127
Death of Ase—See Grieg	177	Di' all' azzurro—See "Andrea Chenier" ..	119
Death of Boris—See "Boris Godounov" ..	120	EA302 Diane .. J. Crawford	81
Death of Nelson, The—		EA269 Diane—Waltz .. The Troubadours	104
By Coltham ..	59	Did you mean it?—Fox-Trot—	
DB445 By Williams ..	56	EA292 By The Virginians ..	105
DB911 Death scene—See "Boheme" ( <i>Puccini</i> ) ..	120	B2688 By G. Hayes ( <i>Contralto</i> ) ..	66
Debussy, Claude	173	E482 Dim-lit woods	
Decidi il mio destin—See "Pag-liacci" ..	131	Glasgow Orpheus Choir	76
D1447 Dedication .. J. Brownlee	59	Di Pescatore—See "Lucrezia Borgia" ..	128
DA785 Deep in my heart .. F. Kreisler	35	EA42 Dinah—Fox-Trot .. Olsen's Music	102
EA514 Deep night—Fox-Trot		Di Provenza il mar—See "Tra-viata" ..	136
Vallee's Yankees	104	Di quella pira—See "Trovatore" ..	137
DB175 Deh! non parlare al misero—See "Rigoletto" ..	133	Di, geloso a mor—See "Trovatore" ..	137
Deh! vieni alla finestra ..		Di se ben rammentomi, Un—	
Serenata—See "Don Giovanni" ..	123	See "Rigoletto" ..	134
Deh! vieni non tardar—See "Nozze di Figaro" ..	131	Di' tu se fedele—See "Ballo in Maschera" ..	119
C1374 De'il among the tailors		D1420 Dich teure .. Rethberg	135
Aldershot Bands	108	EA600 Dicky bird told me so, A	
C1374 De'il in the kitchen		A. Penn	117
Aldershot Bands	108	Die.—For titles beginning with this German article, see the next word—for "Die Lorelei," see "Lorelei"	
Del tempio al limitar—See "Pescatori di perle" ..	132	Dies Irae .. Mozart	183
B2759 Delaware's farewell .. P. Dawson	61	Dinah ( <i>Akst</i> )—	
Delightful Rogue ..	161	B2182 By The Revellers ..	117
DB214 Delizia ( <i>Beethoven</i> ) .. Battistini	204	EA64 By J. Crawford ( <i>Orban</i> ) ..	81
DB705 Deluge, Le ( <i>Saint-Saens</i> )		Dinorah ..	122
W. Guillaume	219	Dio che nell' alma—See "Don Carlos" ..	122
Demon ..	122	Dio possente—See "Faust" ..	124
Depuis le jour—See "Louise" ..	127	D829 Discorso d'Apertura	
Der Holle Rache—See "Magic Flute" (Queen of the Night's Aria) ..	125	Rev. De Santi	211
ES9 Der neuer Omar Rabbi Elosor		B2543 Disposer supreme	
J. Rosenblatt	74	Canterbury Choir	75
		Distant echo of my youth—See "Eugen Onegin" ..	123



# " HIS MASTER'S VOICE " RECORDS

	Page		Page
B2313 Distant shore, The (Sullivan)		B2621 Down by the pond M. Crawford	60
Coldstream Guards Band	106	E441 Down by the winegar woiks	
E268 Distant voices Lemmone	80	Aileen Stanley-B. Murray	118
Dite alla giovine—See "Traviata"	136	B2777 Down de lovers' lane P. Robeson	70
B5701 Dites moi ma mere		Down here—	
Rio Grande Band	103	DA831 By D. Alvarez .. .. .	16
Divine Lady .. .. .	161	B2740 By E. Ackland .. .. .	57
Divinites du Stys—See "Alceste"	119	E4366 Down in de cane break F. Crumit	114
EA386 Dixie dawn P. Whiteman's Orch.	105	B2296 Down in our village in Zummer-	
EA257 Do do, do Lawrence	116	set N. Long	116
Do not weep, child—See		Down in the forest (Landon	
"Demon" .. .. .	122	Ronald)—	
DB611 Do not weep, child Chaliapin	122	DA501 By McCormack (Tenor) .. .. .	40
Doch nun von Tristan—See		B2588 By De Groot's Trio .. .. .	87
"Tristan and Isolde" .. .. .	136	B2486 By W. Glynne .. .. .	64
EA446 Doin' the racoon Olsen's Orch.	102	B2984 Down south Coldstream Gds. Bd.	107
DB260 Dolce suono, II—See "Lucia di		EA353 Down south—Fox-Trot	
Lammermoor" .. .. .	128	Reser's Banjo Boys	102
EA181 Doll dance—F.T. Shilkret's Or.	103	DA621 Down the Petersky Chaliapin	13
EA336 Dolly Dimples—Fox-Trot		DB610 Down the Volga Chaliapin	190
Whiteman and His Orch.	105	C1702 Down the Vale E. Ackland	57
Dolores—		C1377 Down Vauxhall way M. Bennett	58
DB525 By Fleta .. .. .	22	Drag .. .. .	161
EA447 By The Troubadours .. .. .	104	B2257 Drag way, The N. Long	116
DB120 Domine Deus Caruso	9	B2743 Drake's drum P. Dawson	61
D1148 Domine Jesu Christie—See		Dream, A (Bartlett)—	
"Requiem Mass" .. .. .	183	DA108 By Caruso (Tenor) .. .. .	10
DA790 Do not go, my love D'Alvarez	16	DA293 By McCormack (Tenor) .. .. .	40
B3050 Do something Helen Kane	115	B2783 By S. Coltham .. .. .	59
Don carlos .. .. .	122	EA488 By J. Crawford (Organ) .. .. .	81
Don Giovanni .. .. .	122	EA556 Dream boat The Troubadours	104
"Don Juan" (Napravnik) .. .. .	123	EA434 Dream house Hickman's Orch.	100
D1309-10 "Don Juan" Symphony Orch.	95	EA139 Dreaming the waltz away	
C1327 "Don Juan" (Tchaikovsky)		Crawford	81
P. Dawson	62	EA269 Dream kisses—Fox-Trot	
Don Pasquale .. .. .	123	The Troubadours	104
Don Quixote (Massenet) .. .. .	123	Dream mother—	
Don Sebastiano .. .. .	123	EA547 By Gene Austin .. .. .	114
Donde lieta—See "Boheme" .. .. .	120	EA569 By Geo. Olsen—F.T. .. .. .	102
Donna e Mobile, La—See		B2219 Dreamland Toon A. Beddie	114
"Rigoletto" .. .. .	133	C4825 Dream of love Herberts Orch.	97
Donna non vidi—See "Manon		DA917 Dream of spring, A	
Lescaut" .. .. .	128	J. McCormack	41
B2714 Don't be cruel to a vegetabuel		B2737 Dream of youth N. Coward	60
Sarony	118	DA291 Dreams J. McCormack	40
EA486 Don't be like that H. Kane	115	DB125 Dreams of long ago Caruso	9
B2714 Don't do that L. Sarony	118	Dream River—	
B5159 Don't forget—F.T. Hylton's Or.	100	EA384 By Revellers .. .. .	117
B5651 Don't hold everything		EA348 By Weems and His Orchestra	105
Hylton's Orchestra	100	D1447 Dreary steppe J. Brownlee	59
EA403 Don't wait till the lights are low		EA424 Dress parade International Bd.	109
Harry Thies' Orch.	104	Drink to me only with thine	
C1685 Dorfschwalben (Strans)		eyes—	
Vienna Phil. Or.	96	DA154 By Julia Culp (Contralto) .. .. .	15
DB1087 Dormiro sol—"Don Carlos" .. .. .	122	DB628 By de Gogorza (Baritone) .. .. .	16
Doubrowsky .. .. .	123	E187 By Gresham Singers .. .. .	65
DB881 Doubt (Glinka) Chaliapin	13	DB340 By McCormack (Tenor) .. .. .	39
D1197 Doughie the baker H. Lauder	116	D660 By Cedric Sharp ('Cello) .. .. .	80
Dov'e l'Indiana bruna—See Bell		DA210 By Flonzaley Quartet .. .. .	23
song "Lakme" .. .. .	127	B2770 By E. Lough, etc. .. .. .	67
Dove prende amor—See "Flauto		DA886 By Tibbett .. .. .	54
Magico" .. .. .	125	Dubinushka—	
Dovunque al Mondo—See		DA621 By Chaliapin (Bass) .. .. .	13
"Mme. Butterfly" .. .. .	130	DB620 By Chaliapin (Bass) .. .. .	207
EA564 Down among the Sugar cane		DB766 Du bist die Run J. McCormack	39
J. Marvin	116	Duca d' Alba .. .. .	123
EA372 Down by the old mill stream		DB672 Dudziarz Mazurka Kubelik	36
National Cavaliers	117	DA557 Du meine seele Frieda Hempel	31

# "HIS MASTER'S VOICE" RECORDS

	Page
Dunque io son — See "Barbiere di Siviglia" .. ..	120
DB307 D'un sacro zell' ardore — See "Huguenots" .. ..	127
B2212 Duncan Gray A. McGregor	67
DB179 Dunque ho sognato? — See "Cristoforo Colombo" .. ..	122
DO101 Duo des hirondelles—See "Mignon" .. ..	130
DB892 During the ball .. ..	Sobinoff 221
Dusky stevedore—	
EA452 By Shilkret's Orchestra .. ..	103
EA474 By Revellers .. ..	117
E74 D'ye ken John Peel R. Radford	70
EA92 D'ye love me? .. ..	G. Rice-B. Murray 117
Dvorak .. ..	163

## E

B2809 Ear training Master N. Ware	112
B2970 Easter at St. Margaret's Choir Bells and Organ	78
EA563 EE, by gum Grace Fields	115
E lucevan le stelle—See "Tosca"	136
E scherzo od e folia—See "Ballo in Maschera" .. ..	119
E un riso gentil—See "Zaza" .. ..	139
EA239 East and West March Coldstream Guards Band	107
B2445 Easter Hymn — See "Cavalleria Rusticana" .. ..	121
B373 Easter Hymn—Jesus Christ is risen to-day Church Choir	76
Ebben? Andro! Sola e lontana —See "Wally" Poli-Randacio	138
Ebbrezza delirio! — See "Gioconda" .. ..	126
Ebrea .. ..	123
Ecco dunque l'orribil citta—See "Thais" .. ..	136
Echo loutain—See "Eugen Onegin" .. ..	123
DB258 Echo song (Bisho'i) Galli-Curci	25
E537 Ecossaise (Beethoven) Levitzki	85
Educational.—For details of records and publications, see separate Catalogue of Educational Records, copies of which are obtainable from the Education Department, the Gramophone Company Ltd., and "His Master's Voice" accredited dealers.	
EA517 Egg song, The—Fox-Trot New Mayfair Orchestra	102
B3000 Eggs, toast and coffee Maughan and Fehl	117
Egli e salvo! — See "Forza del Destino" .. ..	125
Egmont—Overture—See Beethoven .. ..	158
Eh quoi! toujours seule—See "Faust" .. ..	124
AN14 Ei mole rachmin J. Rosenblatt	74
D699 Eighteenth Century Orchestra—Beggar's Opera—Selection .. ..	97

	Page
E514 Eifersucht und Stolz (Schubert) Duhan	63
Eighteen-Twelve (1812) Overture—See Tchaikovsky .. ..	190
B1821 Eightsome reel (Bagpipes) Pipe-Major Henry Forsyth	79
Eileen Alannah (Thomas)—	
B1472 By Walter Glynne (Tenor) .. ..	64
DA292 By McCormack (Tenor) .. ..	40
DA500 Eileen Aroon J. McCormack	40
B1454 Eileen Adair—Fox-Trot De Groot's Orchestra	100
DB233 Eili, Eili Mischa Elman	20
DB164 Eili, Eili, lama sabachthani? Sophie Braslau	7
E il sol dell'anima—See "Rigoletto" .. ..	133
Einsam in truben Tagen—See "Lohengrin" .. ..	127
El Capitan March—	
B2941 By Coldstream Guards Band .. ..	107
EA96 By Sousa's Band .. ..	109
EA364 El choclo—Tango International Novelty Orch.	101
B1602 Eleanor De Groot's Pic. Or.	96
Elegie (Massenet)—	
DK103 By Enrico Caruso .. ..	10
B3108 By E. Danieli .. ..	60
DB642 By M. Powell .. ..	202
E439 By J. Brownlee .. ..	58
DB1052 By R. Ponselle .. ..	47
DB704 Elegie (Op. 143) Saint-Saens	219
E481 Elfin song E. Scotney	71
Elijah—See Mendelssohn .. ..	181
Elisir d'Amore .. ..	123
Ella mi fu rapita—See "Rigoletto" .. ..	133
Elle ouvre sa fenetre—See "Faust" .. ..	124
ES11 Elokay ad schelo nozarbi J. Rosenblatt	74
ES2 Elokay neshmo J. Rosenblatt	74
Elsa's dream—See "Lohengrin" .. ..	127
B2952 Elsie Marley Tom Clough	86
Emperor Concerto—See Beethoven .. ..	168
Elgar, Sir Edward .. ..	175
Emperor Piano Concerto—See Backhaus .. ..	83
Emperor Quartet—	
DB1055 By Elman Quartet .. ..	20
C1470 By Virtuoso Quartet .. ..	87
B2678 Emperor's rhyme M. Crawford	60
RE284 Empire Messages—To the Boys and Girls of the British Empire—H.M. King George V. and H.M. Queen Mary .. ..	108
En fermant les yeux—See "Manon" .. ..	128
B2206 En tus brazos—Tango Rio Grande Tango Band	103
En vain pour eviter—See "Carmen" .. ..	121
Enemy of his country, An—See "Andrea Chenier" .. ..	119
B2679 Engineer, The M. Crawford	60



# "HIS MASTER'S VOICE" RECORDS

	Page
English as she is not spoken—	
B2113 By Stanton Bros. . . .	118
B2626 By V. & E. Stanton . . .	118
English Folk Dances—See Victor	
Military Band, Black Diamonds	
Band . . . . .	106-109
B2469 English song birds' awakening	113
English Suite, First—See Bach	167
D1154-7 "Enigma" Variations (Elgar) . .	175
DB504 Entreat me not to leave thee	
Kirkby Lunn . . . . .	38
B1480 Entry of the Gladiators March	
Coldstream Guards Band . . . . .	106
D1117 Entry of the Gods Symph. Orch. .	95
Era la notte—See "Otello" . . . .	131
Erhebe Dich (Eri tu) L. Demuth . .	209
DA789 Eriskay love lilt . . . . .	31
Eri tu che—See "Ballo in Mas-	
chera" . . . . .	120
Erl King (Schubert)—	
C1327 By P. Dawson . . . . .	62
D1621 By Lamond (Piano) . . . . .	85
D1276 By R. Radford . . . . .	70
Ernani . . . . .	123
DB499 Estasi, I' (Arditi) . . . . .	214
Estrellita—	
EA190 By J. Crawford (Organ) . . . .	81
DA984 By Heifetz . . . . .	30
Esultate!—See "Otello" . . . . .	131
E336 Esultate Justi . . . . .	211
B4567 Espana rapsodie (Piano Duet)	
Guy Maier-Lee Pattison . . . . .	85
DB121 Eternamente . . . . .	206
B2407 Ethiopia saluting the colours	
S. Robertson . . . . .	70
Etiole du Nord . . . . .	124
B2951 Eternal Father Westminster Ch. .	79
EA522 Etiquette Blues Happiness Boys	115
DB167 Etude en forme de valse (Saint-	
Saens) . . . . .	14
Etude (Piano)—See Chopin . . . .	171
DB1282 Etude in D Flat (Liszt) Bauer .	6
D1621 Etude de Concert (Liszt) Lamond	85
DA827 Etude Tableau (Op. 39) (Rach-	
maninoff) . . . . .	48
DB1132-4 Etudes (Op. 10) (Chopin)	
Backhaus . . . . .	4
DB1178-90 Etudes (Op. 25) (Chopin)	
Backhaus . . . . .	4
Eugen (Onegin) . . . . .	121
Euryanthe . . . . .	123
EA615 Evangeline—Waltz	
Reisman's Orchestra . . . . .	102
Even bravest heart—See "Faust" . .	123
B2972 Evenin' . . . . .	117
DB325 Evening song, An . . . . .	39
Evening song—	
DA294 By McCormack . . . . .	40
B2320 By String Ensemble . . . . .	86
C1325 By H. Goss-Custard . . . . .	82
DB1039 Evening song (Schumann) Casals	12
Evensong—	
B2263 By H. Dawson (Organ) . . . .	82
B2474 By De Groot's Orchestra . . .	96
EA578 Ever so goosey—Fox-Trot	
Hylton's Orchestra . . . . .	100
D392 Every lassie loves a laddie	
Harry Lauder . . . . .	115

EA581 Every moon's a honeymoon	
R. Vallee's Yankees . . . . .	104
Every valley—	
DB450 By E. Williams . . . . .	224
D777 By T. Davies . . . . .	60
Everybody loves you—	
B5651 By Hylton's Orchestra . . . .	100
EA496 By Stanley-Marvin . . . . .	118
EA317 Everywhere you go—Fox-Trot	
Master's Orch. . . . .	102
D301 Excelsior Harrison and Radford	65
C1678 Exsurge Domine	
Westminster Abbey Spec. Ch. . . .	79
DA626 Exultate Deo . . . . .	52
B2838 Ezekiel saw de wheel	
Robeson-Brown . . . . .	71

## F

B1759 Faery song ("The Immortal	
Hour") Harold Farrar . . . . .	63
EA87 Fairest of the fair Sousa's Band	109
Fair maid of Perth . . . . .	124
Fair spring—See "Samson and	
Delilah" . . . . .	134
B2630-2 Fairy adventures of Molly and	
Jack with Gallopin' Gus	
B. Grey, etc. . . . .	112
B2630 Fairy letter box . . . . .	112
B. Grey, etc. . . . .	112
B2875 Faith in spring (Schubert)	
E. Suddaby . . . . .	72
B2316 Faithful and bold R.A. Force Bd. .	109
DB170 Faithful Johnnie . . . . .	15
D373 Fallen star . . . . .	114
Falstaff . . . . .	124
E161 Falstaff's speech Sir H. B. Tree .	223
Fanciulla del West . . . . .	124
C1448 Fantasia (Mozart) . . . . .	82
D1560 Fantasia and Fugue (Bach-Elgar)	
London Symphony Or. . . . .	91
C1351 Fantasia and Fugue on B.A.C.H.	
Weitz . . . . .	83
Fantasia in C Minor—See	
Bach . . . . .	167
C1350 Fantasia in E (Saint-Saens)	
H. Darke . . . . .	82
C1080 Fantasia on Scottish airs	
De Groot and Piccadilly Or. . . .	97
B2683 Fantasia on popular songs	
W. Jordan . . . . .	113
C1179 Fantasie—One-Step	
Savoy Havana Band . . . . .	103
DA870 Fantasie aux divins mensonges	
Schipa . . . . .	50
D1087 Fantasie impromptu I. Scharer .	86
DA914 Far-away bells J. McCormack .	41
EA295 Far away in Hawaii	
Dalhart-Robosin . . . . .	114
DA501 Farewell, A . . . . .	40
D1257 Farewell all that's mortal	
Bach Cantata Club . . . . .	74
DB1183 Farewell, my son—See Boris . .	120
Farewell of Boris—See "Boris	
Godounov" . . . . .	120

# " HIS MASTER'S VOICE " RECORDS

	Page		Page
B2020 Farewell my love .. ..	96	D1459 Fischermadchen ( <i>Schubert</i> ) .. ..	64
DB943 Farewell speech .. ..	42	Gerhardt .. ..	64
DA729 Farfaletta, La .. ..	50	D1459 Fischerweise ( <i>Schubert</i> ) .. ..	64
E405 Farmer's son, A .. ..	63	"Five O'Clock Girl" .. ..	155
DB935 Fascisti hymn .. ..	38	B2769 Five little piccanninies .. ..	57
EA367 Fascinating vamp .. ..	103	E. Ackland .. ..	57
EA529 Fashionette .. ..	85	EA467 Five Pennies .. ..	102
Arden and Ohman .. ..	85	B1191 Flamborough .. ..	109
Fatal pietra, La—See "Aida" .. ..	119	Victor Military Band .. ..	109
E420 Father O'Flynn .. ..	70	EA181 Flapperette—Fox-Trot .. ..	103
B2239 Father of Victory .. ..	109	Shilkret's Orchestra .. ..	103
H.M. Royal Air Force Band .. ..	109	Flauto Magico .. ..	125
Faust .. ..	124	EA610 Flippity Flop .. ..	99
C1462-3 Faust Ballet Music .. ..	94	Cooen-Sanders Or. .. ..	99
Covent Garden Orch. .. ..	94	Fleur que tu m'avais jetee, La—	121
D1631 Faust Overture ( <i>Wagner</i> ) .. ..	91	See "Carmen" .. ..	121
London Symphony Orch. .. ..	91	ED9 Flight of the bumble bee .. ..	89
DB1144 Fauvette, La .. ..	25	Chicago Orchestra .. ..	89
Galli-Curci .. ..	25	DA459 Flirtation .. ..	41
Favorita .. ..	125	J. McCormack .. ..	41
Fazil .. ..	161	D1217 Flirtations in a Chinese Garden .. ..	85
Fedora .. ..	125	B. Moiseiwitch .. ..	85
B2192 Feelin' kind o' blue .. ..	118	C1313 Floral dance, The .. ..	62
E328 Feldeinsamkeit .. ..	208	P. Dawson .. ..	62
L. Demuth .. ..	208	DA188 Florodora ( <i>Stuart</i> ) .. ..	17
DB140 Fenesta ca lucive .. ..	206	De Gogorza .. ..	17
DA812 Feuillet D'Albun .. ..	13	Florodora—Musical Comedy .. ..	155
Chemet .. ..	13	B1497 Flow gently, Deva ( <i>Parré</i> ) .. ..	60
E507 Fetes .. ..	92	Coltham and Dawson .. ..	60
Philadelphia Orch. .. ..	92	E86 Flower song ("Faust") .. ..	72
Fidelio .. ..	125	EA431 Flower of love .. ..	105
DB573 Fiddle and I ( <i>Goodeve</i> ) .. ..	28	Weem's Orchestra .. ..	105
B2139 Fiddler of Dooney .. ..	61	Flowers of Edinburgh—	108
B2314 Fie, nay prithee .. ..	65	By Folk Dance Band .. ..	108
E86 Fierce flames ( <i>Stride la vampa</i> ) .. ..	72	B2215 By Scotch Country Dance Orch. .. ..	98
("Trovatore") .. ..	72	B1823 Flowers o' the forest, The .. ..	68
Edna Thornton .. ..	72	Catherine Mentiplay .. ..	68
Fierce raged the tempest—		C1533 Flute Concerto ( <i>Mozart</i> ) .. ..	80
B1607 By Church Choir .. ..	76	Amadio .. ..	80
B2693 By Chapels Royal Choir .. ..	76	Flute Enchantée—See "Flauto	125
Fifth Symphony—See Beethoven .. ..	169	Magico" .. ..	125
EA187 Fifty million .. ..	103	Flying Dutchman .. ..	125
Shilkret's Orchestra .. ..	103	DA295 Foggy dew, The .. ..	40
B2693 Fight the good fight .. ..	76	J. McCormack .. ..	40
Chapels Royal Choir .. ..	76	Folk Dance Records.—See Black	109
Figli miei, v' arrestate—See .. ..	134	Diamonds Band and Victor Military	109
"Sansone e Dalila" .. ..	134	Band (Pages 106 and 109) .. ..	109
D835 Fileuse, La ( <i>Raff</i> ) .. ..	217	C1427 Follow me 'ome .. ..	62
D833 Filiae Jerusalem .. ..	211	P. Dawson .. ..	62
Sistine Choir .. ..	211	EA316 Following the sun around—Fox-	102
DA866 Fille aux Cheveux de Lin .. ..	54	Trot .. ..	102
Thibaud .. ..	54	EA206 Followinz you around—Fox-	101
C1370 Fille de Mme. Angot .. ..	107	Trot .. ..	101
Coldstream Band .. ..	107	EA456 For ever—Waltz .. ..	102
DA212 Filles de Cadix, Les .. ..	25	Pollack's Orch. .. ..	102
B3039 Filthy Lucre .. ..	118	B3044 Forever .. ..	86
D1299 Fingal's cave overture .. ..	95	Reg. Foort .. ..	86
St. Louis Orchestra .. ..	95	For ever and for ever—	96
Fin ch' han vino—See "Don .. ..	122	By De Groot's Orchestra .. ..	96
Giovanni" .. ..	122	B1800 By Coltham .. ..	60
D1089 Finlandia—Symphonic Poem .. ..	93	E71 By C. Mott .. ..	68
Royal Albert Hall Orchestra .. ..	93	EA445 By L. James .. ..	66
EA595 Finding the long way .. ..	116	E207 For every day .. ..	72
B1911 Finnish Rhythms .. ..	84	Edna Thornton .. ..	72
Fior che—See "Carmen" .. ..	121	D1144 For He shall give His Angels .. ..	78
EA556 Fioletta—Fox-Trot .. ..	103	Royal Choral Society .. ..	78
Shilkret's Orchestra .. ..	103	EA127 For my sweetheart .. ..	113
Fioletta .. ..	161	G. Austin .. ..	113
Fire down below—		For old time's sake—	100
B2420 By J. Goss & Cathedral Quartet .. ..	65	By Goldkette's Orchestra .. ..	100
B2423 Community Singing .. ..	76	EA405 By J. Crawford .. ..	81
B2196 First nowell .. ..	83	D778 For unto us a child is born—See .. ..	178
B1497 Fisherman, The ( <i>Gabussi</i> ) .. ..	72	Handel ("Messiah") .. ..	178
Coltham and Dawson .. ..	72	D1347 For we afar .. ..	78
Coltham and Dawson .. ..	72	Three Choirs Festival .. ..	78
Forelle, Die ( <i>Trout</i> ) .. ..	26	For you alone ( <i>Geehl</i> )—	10
E. Gerhardt .. ..	26	By Enrico Caruso .. ..	10
		DA819 By J. Hislop .. ..	31
		D2331 By J. Turner .. ..	72
		DA835 Forelle, Die ( <i>Trout</i> ) .. ..	26



**" HIS MASTER'S VOICE " RECORDS**

	Page		Page
Forest murmurs ("Siegfried") (Wagner)—		D1092 Funeral March — See "Twilight of the Gods" ..	137
D561 By Symphony Orchestra ..	95	Funiculi Funicula (Denza)—	
D1531 By Berlin State Opera Orch. ..	94	DA310 By J. McCormack ..	40
Forgive me — See "Pique Dame" ..	132	DA713 By B. Gigli ..	27
DB454 Forgotten E. Williams ..	224	Funny face—Musical Comedy ..	155
DB137 Forse la soglia—See "Ballo in Maschera" ..	120	B2678 Furry bear M. Crawford ..	60
EA448 Forty-seven ginger-headed sailors Hylton's Orch. ..	101	Furtiva lagrima, Una— See "Elis'r d'Amore" ..	123
Forza del destino ..	125	D809 Furwehr es ist ..	209
E325 Fou Rire, Le M. Farkoa ..	209	<b>G</b>	
DB643 Fountain, The (Ravel) A. Cortot ..	14	E445 Gabriel's message Chapels Royal Choir ..	76
D1429-30 Fountains of Rome (Respighi) London Symphony Orch. ..	90	B2217 Gae bring tae me A. Shanks ..	71
Four Indian Love Lyrics—		Gaelic songs—See Scotch songs ..	73
B2255 By Dawson ..	61	B2631 Gallopin' Gus B. Grey, etc. ..	112
C1257 By De Groot's Orch. ..	97	B5071 Galopede Folk Dance Band ..	108
E498 Four jolly sailormen R. Radford ..	70	Gang War ..	161
Four Sons ..	161	C1689 Garden of Allah P. Dawson ..	62
EA319 Four walls—Fox-Trot Johnson's Pennsylvanians ..	101	B2652 Garde Republicaine March Coldstream Guards Band ..	106
C1231 Foursome Strathspeys and reels Meredith-Kay's Orch. ..	97	Garden in the Rain—F.T.—	
Fox Movietone Follies of 1929 ..	161	B2903 By R. King and H's Orchestra ..	97
B5658 Fox Movietone Follies—Medley —Fox-Trot. Two parts ..		EA547 By Gene Austin ..	114
J. Hylton's Orchestra ..	101	EA569 By Geo. Olsen ..	102
Fra poco a me ricovero—See "Lucia di Lammermoor" ..	128	09308 Gas shell bombardment ..	210
Franck Cesar ..	175	B1190 Gathering peascods—See Victor Military Band ..	109
EA227 Frankie and Johnnie F. Crumit ..	114	DA570 Gavotte "Au temps Jadis" ..	53
Frasquita—Musical Comedy ..	155	MDme. Suggia ..	80
Freischutz ..	125	D1255 Gavotte (Bach) (Guitar) Segovia ..	80
C1335 Freischutz overture Coldstream Guards Bd. ..	107	Gavotte ("Mignon")—	
DB1065 Freundliche vision (Strauss) E. Schumann ..	50	DA344 By M. Powell ..	47
B2678 Friend, The M. Crawford ..	60	B2784 By Virtuoso Quartet ..	87
Friend o' mine—		E156 By Philharmonic String Quartet ..	87
B2573 By M. Hemingway ..	66	Gavotte in E Major (Bach)—	
B2857 By De Groot's Orchestra ..	96	E16 By Marie Hall ..	88
B2820 Frivolous Joe De Pietro ..	81	DB669 By F. Kreisler ..	34
EA324 From midnight till dawn Marvin ..	116	DA262 By F. Kreisler ..	34
EA570 From sunrise to sunset—F.T. Shilket's Orchestra ..	103	DA777 Gavotte in F (Beethoven) F. Kreisler ..	35
From the land of the sky-blue water (Cadman)—		EA4862 Gavotte tendre Casals ..	12
DA745 By F. Kreisler (Violin) ..	35	EA453 Gay caballero F. Crumit ..	114
DA385 By Evan Williams (Tenor) ..	56	B2297 Gay highway, The P. Dawson ..	61
"From the New World" Sym- phony—See Dvorak ..	174	EA625 Gay love—Fox-Trot Reisman and His Orch. ..	102
ED11 Fruhlingsstimmen Boston Symphony Orch ..	89	D1459 Geheimes (Schubert) Gerhardt ..	64
D1263 Fruhlingsstraum (Schubert) E. Gerhardt ..	64	"Geisha"—Musical Comedy ..	155
Fugue—See Bach ..	167	DB1030 Geistliches Wiegenlied (Brahms) E. Gerhardt ..	26
Funeral March (Chopin)—		Gems from Operas Lt. Cpera Co. ..	77
C118 By Coldstream Guards Band ..	107	B3030 Gendarme's duet, The Glynne and Robertson ..	64
"Funeral March" Sonata (Chopin)—		AS41 General Jack Uncle Charlie ..	112
D1220-2 By De Greef ..	84	B2916 General Post L. Henry ..	115
C1602 By Massed Bands ..	76	B2291 Gentle maiden C. Sharpe ..	80
ED5 Funeral March of a Marionette San Francisco Orchestra ..	94	D1624 German dances (Mozart) Berlin Orchestra ..	94
		German Edward ..	176
		Germania ..	125
		C1095 Gerrard 64 (Set to "Excelsior") (Balfe) Ernest Hastings ..	115
		C1582 Gesu Bambino Peter Dawson ..	62

# "HIS MASTER'S VOICE" RECORDS

	Page		Page
EA88 Get away, old man F. Crumit	114	God Save the King (Bull)—	
EA442 Get out and get under the moon		By Clara Butt (Contralto)	8
EA368 By H. Kane	115	RE284 By Coldstream Guards Band	109
EA368 By Shilkret's Orch.—Fox-Trot	103	C1467 By Philh. Choir	77
Gia i sacerdoti—See "Aida"	119	B2613 By Coldstream Guards Band	106
Gianni schicchi	126	03399 God shall wipe away all tears	
EA409 Giggling Gertie Happiness Boys	115	(Sullivan) Clara Butt	7
EA56 Gimme a little kiss J. Smith	118	C1573 By Marguerite Carlton	59
Gionda	126	B1194 Goddesses Victor Mil. Band	109
Gioielli della Madonna	126	Godless Girls	161
DA784 Giovinezza Granforte	29	B2835 Going the pace that kills	
Gira la, cote—See "Turandot"	137	C545 Going to the races Leno	214
Girl Friend—Musical Comedy	155	Gold Diggers of Broadway	161
Girl Friend—		B1162 Golden Butterfly De Groot's Or.	96
EA229 By F. Crumit	114	Golden Gate—	
B5323 By J. Hylton's Orchestra	101	EA359 By Heidt's Orchestra	100
B5317 By Olsen's Music—Fox-Trot	102	EA370 By Marvin	116
EA481 Girl is you the boy is me		EA603 Golden Jubilee Sousa's Band	109
M. Downey	62	DA499 Golden love J. McCormack	40
Girl of my dreams—		Goldmark, Karl	176
EA341 By G. Austin	113	Golondrina, La—	
EA300 By Steele's Orchestra—Waltz	104	DA782 By De Gozorra	17
DA729 Girometta, La T. Schipa	50	EA349 By The Troubadours—Waltz	104
DA275 Gitana la F. Kreisler	34	DA758 Golliwog's Cake walk Thibaud	54
B3033 Git on board, lil' Chillun		C1244 Gondolier and Nightingale	
P. Robeson	70	(Langey) Royal Air Force Band	109
Giunto sul passo estremo—See		Gondoliers (Sullivan)	139
"Mefistofele"	130	Good-bye (Tosti)—	
Give me a night in June—		DB131 By Caruso (Tenor)	9
EA263 By Marvin	116	B1499 By Bessie Jones (Soprano)	66
EA277 By Johnson's Pennsylv.	101	DB341 By McCormack (Tenor)	39
E339 Give me your hand		DB358 By Dame Melba (Soprano)	42
De Reszke Singers	62	C1649 By D. Oldham (Tenor)	69
B3014 Give your little baby lots of lovin'		E168 Good-bye till we meet again	
A. Stanley	118	H. Lauder	115
Glad rag doll—		Good Friday Music—See "Parsifal"	132
EA501 By Shilkret's Orchestra	103	B2161 Good King Wenceslas	
EA526 By J. Smith	118	St. Swin's Choir	78
Glazounov, Alexander	176	B2454 Good little boy N. Long	116
D812 Gleich sind wir (Pari Siamo)		EA613 Good little, bad little you	
Demuth	209	C. Endor	114
Gli angui d' inferno—See		EA615 Good morning, good evening	
"Flauto Magico"	125	Weem's Orchestra	105
C1317 Gli Aranci ("Cav. Rusticana")		B2321 Good-night Peerless Quartet	69
La Scala Chorus	121	EA457 Good-night—Waltz Troubadours	104
Gli Ugonotti—See Meyerbeer	127	Good News—Musical Comedy	156
Glinka, Nicholas	176	EA334 Good News—Fox-Trot	
EB2 Gloria from 12th Mass		Olsen's Music	102
Trinity Choir	78	C1592 Good old songs. Two parts	
D1083 Gloria in Excelsis		J. Hylton's Orchestra	101
Westminster Choir	79	B2818 Gopak Hambourg	85
B5073 Glorishears Folk Dance Band	108	EA489 Gotta be good Shilkret's Orch.	103
E420 Glorious Devon R. Radford	70	Gounod	177
B2275 Glory of the sea P. Dawson	61	Gottterdammerung	126
D778 Glory to God ("Messiah") Choir	178	DB851 Goyescas—Intermezzo (Granados)	
B2169 Glow worm idyll Salon Orch.	98	P. Casals	12
DA827 Gnomesreigen (Liszt)		D808 Grad geschossen Knapfer	213
S. Rachmaninoff	48	B1826 Gradh geal McGregor	67
C1337 God is gone up		Grahl Scene—See "Parsifal"	132
York Minster Choir	79	DB592 Granada, A (Alvarez) Caruso	17
RD887 God Bless the Prince of Wales		DB694 Granada, A (Palacios) Schipa	50
(Special) Coldstream Guards Band	110	DA834 Granadinas Schipa	50
B2613 God bless the Prince of Wales		B2307 Grand Choeur H. Dawson	82
Coldstream Guards Band	106	Grand Isi—See "Flauto Magico"	125
D841 God defend New Zealand		C1339 Grand March ("Aida")	
Dawson	110	Creatore's Band	107
E397 God is a Spirit (Bennett)			
British National Opera Choir	75		



**"HIS MASTER'S VOICE" RECORDS**

	Page
Grand Organ—See page 81	
D1222 Grande Valse Brillante in E Flat ( <i>Chopin</i> ) De Greef	84
EA226 Grandfather's Clock F. Crumit	114
EA335 Grass grows greener, The—F.T. Johnson and His Pennsylvanians	101
D830 Gratiar Agimus Tibi Chorus "Gravi enormi"—See "Turan-dot"	211
E482 Great God of love Glasgow Orpheus Choir	137
B2783 Green hills o' Somerset S. Coltham	76
DB916 Gretchen am Spinnrade ( <i>Schubert</i> ) E. Gerhardt	59
DB1265 By Giannini	26
EA591 Gridiron Club—By Sousa's Band	26
Grieg	109
D1280 Grillen ( <i>Schumann</i> ) Moiseiwitsch	177
Guarany	85
DA106 Guardann' a luna E. Caruso	126
B2201 Guddlin' ( <i>I. Maclaren</i> ) A. Beddie	9
Guglielmo Tell	114
Guitar Records—See "Hawaiian Guitars"	126
DA243 Guitarre J. Heifetz	81
D1262 Gute Nacht ( <i>Schubert</i> ) E. Gerhardt	30
Gypsy Airs ( <i>Sarasate</i> )—By J. Heifetz	64
E329 By Sarasate	30
DB496 By Kubelik	220
DA928 Gypsy and the bird Galli-Curci	213
Gypsy Baron—Musical Comedy C1393 Gypsy baron—Selection Kaufmann's Orch.	25
DB1110 Gypsy caprice Kreisler	156
DA275 Gypsy Serenade F. Kreisler	97
B1579 Gypsy's warning W. Glynn	34

## H

RE284 H.M. King George V. and H.M. (Special) Queen Mary—Empire Day Messages—To the Boys and Girls of the British Empire	109
RD887 H.R.H. The Prince of Wales—(Special) Sportsmanship	110
"H.M.S. Pinafore"—See under Gilbert and Sullivan	140
Habanera—See "Carmen"	121
DB838 Habanera ( <i>Sarasate</i> ) J. Heifetz	30
ES10 Habet mishomain teil i and 2 J. Rosenblatt	74
B2756 Had you but known B. Mummery	69
D930 Hagen summons the vassals—See 'Twilight of the Gods'	137
B2159 Hail, smiling morn ( <i>Spooforth</i> ) St. Swithin's Choir	78
Haine et colere, la—See "Magic Flute"	125
EA105 Half a moon—Fox-Trot Shilkret's Orchestra	103
B2220 Halfway down Geo. Baker	58
Halka	126

EA253 Hallelujah!—Fox-Trot Shilkret's Orchestra	103
Hallelujah Chorus—See "Messiah"	178
E510 Halt ( <i>Schubert</i> ) Duhan	63
Halte la; qui va la?—See "Carmen"	121
D647 Hame o' mine H. Lauder	116
Hamlet	126
Hamlet's Soliloquy—By J. Barrymore	5
DB1177 By Sir H. B. Tree	223
E162 Handel	178-9
B2478 Handkerchief Dance ( <i>Grainger</i> ) M. Hambourg	84
B2831 Hanging Johnny J. Goss	65
DA107 Hantise d'amour Caruso	9
B2790 Happy De Groot's Orchestra	96
Happy days—By Neapolitan Trio	88
EA446 By Marvin-Smale	116
EA353 Happy-go-lucky lane—F.T. Johnson and His Penns.	101
B2316 Happy Warrior March Royal Air Force Band	109
Hark, hark, the lark ( <i>Schubert</i> ) By Gluck ( <i>Soprano</i> )	28
DA383 By Evan Williams ( <i>Tenor</i> )	56
B2990 By M. Hambourg ( <i>Piano</i> )	85
B2681 By E. Lough	67
B2686 By J. Goss	65
Hark! the herald angels sing—B3126 By St. Margaret's Westminster Choir	78
B2160 By St. Swithin's Choir	78
C1589 By Westminster Cen. Hall Choir	79
DA675 Hark! the vesper hymn Hempel	31
B1348 Harlequin P. Dawson	61
C1626 Harlequinade B. Harrison	79
B2413 Harlequin and Columbine C. Sharpe	80
Harlequin's Serenade—See "Millions d'Arlequin"	..
Harmonious Blacksmith—By Landowska	36
C1303 By M. Hambourg	85
Harp that once through Tara's Halls, The—By John McCormack ( <i>Tenor</i> )	40
EA37 By Silver-Masked Tenor	71
B508 Harvest home Bells o' Bournville	79
Has sorrow thy young days shaded?—By J. McCormack	39
DB326 By O'More	69
B2776 Haste to the wedding (Folk Dance) Black Diamonds Band	106
C1074 Haul away, Joe J. Goss and Cathedral Quartet	65
B2420 Havdolo ( <i>Zilbertz</i> ) M. Hershman	74
DB907 Have mercy, Lord ( <i>Bach</i> ) Offers	44
D2448 Have mercy upon me St. John's Chapel Choir	78
Hawaiian guitar duets—See page	81
B815 Hawaiian hula medley ( <i>Duet</i> ) Louise & Ferera	81
B796 Hawaiian love song ( <i>Barton</i> ) Barton & Carroll	58

# " HIS MASTER'S VOICE " RECORDS

	Page		Page
EA310 Hawaiian nights—Waltz		Torch Dance (German)—	
Hilo Hawaiian Orchestra	100	C722 By Marjorie Hayward	88
EA585 Hawaiian Sandman		B2981 By New Symphony Orchestra	91
Jesse Crawford	82	E164 Henry V. at Harfleur	223
B2328 Hawaiian sunset—Waltz		EA308 Henry's made a lady out of	
Hilo Hawaiian Orchestra	100	Lizzie Happiness Boys	115
B2369 Hawaiian waltz medley		EA44 Herd girl's dream (Labitzky)	
F. Ferera & J. K. Paaluhu	81	Neapolitan Trio	88
Haydn	179	DA789 Herding song	J. Hislop 31
B2166 Haymakers, The (Tradit.)		EA318 Here comes the show boat—	
Scotch Country Dance Orch.	98	Fox-Trot Goldkette's Orch.	100
EA351 He ain't never been to college		EA142 Here I am	G. Austin 113
Happiness Boys	115	EA602 Here we are—F.T. Weem's Or.	105
B2747 He heard the great sea		EA617 He's so unusual	Helen Kane 115
P. Dawson	61	EA597 He's a good man	S. Tucker 118
EA347 He's tall, and dark, and hand-		Herodiade	126
some—Fox-Trot		D805 Herr, den ich	Knupfer 213
Weems and His Orchestra	105	DA240 Heure exquise	Alma Gluck 28
EA532 He, she and me—Fox-Trot		Hey, boys, up we go—	
Kassel's Orchestra	101	B4571 By Victor Military Band	109
He shall feed His flock—See		B2954 By Folk Dance Band	108
Handel ("Messiah")	178	E169 Hey, Donal'	Harry Lauder 115
He was despised—See Handel		B2016 Hey ho to the greenwood	
("Messiah")	178	Goss and Quartet	65
B2838 Hear de lamb's a-cryin'		"Hiawatha" (Coleridge-Taylor)	173
Robeson-Brown	71	B2501 Hiawatha March	
EA286 Hear dem bells	Dalhart-Robison 114	Coldstream Guards Band	106
D1300 Hear me, ye winds	R. Radford 70	EA93 Hi-diddle-diddle—Fox-Trot	
Hear my prayer—		Olsen's Music	102
C1329 By Temple Church Choir	75	EA426 High hat	J. Crawford 81
C1329 By E. Lough	75	EA455 High on the hilltop	
B2627 Hear ye, Israel ("Elijah")		Waring's Pennsylvanians	105
E. Lough	67	EA43 High School Cadets	Sousa's Bd. 109
EA571 Heart of the sunset	Hylton's Or. 101	EA586 High silk hat	F. Crumit 114
EA482 Heartbroken and lonely		B2484 High upon the hill	G. Hall 65
J. Marvin	116	C1607 High water	Whiteman's Con. Or. 99
B242 Heather bells	W. Reitz 79	B980 Hielan' laddie (Bagpipes)	
EA584 Heaven for two	Anona Winn 73	Pipe-Major D. Smith	86
E339 Heav'n! Heav'n (I got a robe)		B135 Highland Fling	Bagpipes 79
(Burleigh) De Riszke Singers	62	B1824 Highland lad, my love was born	
DB1181 Heavy is the hand—See Boris	120	Catherine Mentiplay	68
DB838 Hebrew dance	J. Heifetz 30	B2698 Highland laddie	
DB1048 Hebrew melody	J. Heifetz 30	J. Goss and Quartet	65
Hebrew songs—See page	74	B1821 Highland Reel and Reel o' Tul-	
EA614 Heigh-ho! Everybody—Fox-Trot		loch Pipe-Major H. Fortyth	79
Vallee's Yankees	104	B1822 Highland schottische H. Forsyth	79
B2686 Hedge Rose (Schubert)	J. Goss 65	Highways are happy ways—	
EA117 Hello, Aloha! How are you?		EA250 By Weems and His Orchestra	105
J. Crawford	81	EA251 By Yates-Lawley	118
EA352 Hello, Montreal—Fox-Trot		D248 Hills of Donegal, The	P. Lett 67
Waring's Pennsylvanians	105	Hindu song—See "Sadko"	134
EA576 Hello, Sunshine, Hello		B2936 Hinton, Dinton and Mere	
Eddie Cantor	114	P. Dawson	61
E447 He loves me ("Faust")	R. Morton 68	D779 His yoke is easy and His burthen	
C1375 Hen wlad fy Nhadau		is light—See "Messiah"	178
Welsh Guards Choir	75	Hit the Deck—Musical Comedy	156
DB525 Henchido de amor	M. Fleta 22	C1408 Hit the Deck—Selections	
Henry VIII. Dances—		Savoy Orpheans	103
Morris Dance—		B5662 Hittin' the Ceiling—Fox-Trot	
By M. Hayward	88	N. Shilkret's Orchestra	103
B2981 By New Symphony Orchestra	91	DB263 Hiver a pu finir L'—See Galli-	
Shepherd's Dance (German)—		Curci	25
By Royal Albert Hall Orch.	93	B3064 Hobomoko	Coldstream Band 107
B2981 By New Symphony Orchestra	91	B2952 Ho'ley Ha'penny	Tom Clough 86
B120 By Coldstream Guards Band	106	Hold Everything—Musical	
B722 By Marjorie Hayward	88	Comedy	156



**"HIS MASTER'S VOICE" RECORDS**

	Page
D1505 Hochstes vertrau'n—See "Lohengrin" .. ..	127
E443 Holly and the ivy .. ..	76
Chapels Royal Choir .. ..	162
Hollywood Review of 1929 .. ..	41
DA929 Holy Child, The J. McCormack .. ..	41
Holy City, The (Adams)—	
By Evan Williams (Tenor) .. ..	56
B2827 By Coltham .. ..	59
B373 Holy, holy, holy Church Choir .. ..	76
EA205 Holy night (Gruber) .. ..	98
Victor Salon Orch. .. ..	98
Home, sweet home—	
By Galli-Curci (Soprano) .. ..	25
DA1011 By Galli-Curci (Soprano) .. ..	25
DB351 By Dame Melba (Soprano) .. ..	42
03053 By A. Patti .. ..	217
DB527 By Tetrizzini .. ..	222
DA783 By M. Talley .. ..	53
EC6 By E. Scotney .. ..	71
Home to our mountains—See "Trovatore" .. ..	137
B2257 Homes .. ..	116
C1479 Homeward bound P. Dawson .. ..	62
DA790 Homing .. ..	16
EA561 Honey—Fox-Trot .. ..	104
Vallee's Conn. Yankees .. ..	104
B2099 Honey, I'm in love with you .. ..	105
Whiteman's Orchestra .. ..	162
B2417 Honolulu March .. ..	81
Ferera-Paaluho .. ..	117
EA203 Honolulu moon .. ..	117
EA415 Honolulu sweetheart mine .. ..	100
Hilo Orchestra .. ..	62
C1500 Honour and arms (Handel) .. ..	31
DA382 Horch, horch die lerch Hempel .. ..	31
DB881 Horn, The (Flegier) T. Chaliapin .. ..	86
B1903 Hornpipe medley L. Walsh .. ..	9
DB132 Hosanna (Granier) .. ..	167
D1114 Hosanna in Excelsis—See "Mass in B Minor" .. ..	183
D1148 Hostias—See "Requiem Mass" .. ..	126
Hostile power .. ..	108
C1374 Hot punch Aldershot Bands .. ..	64
EA279 Hours I spent with thee, The .. ..	101
M. Gideon .. ..	60
EA288 Hours I spent with you—Waltz .. ..	99
Kahn's Orchestra .. ..	81
B1800 House of heart's delight Coltham .. ..	105
EA437 How about it? .. ..	41
Busse Orch. .. ..	132
How about me?—	
By J. Crawford .. ..	81
EA493 By Waring's Penns. (Fox-Trot) .. ..	105
DA680 How fair this spot McCormack .. ..	41
DB1104 How goes it, Prince?—See "Prince Igor" .. ..	132
DB101 How the king went to war .. ..	13
T. Chaliapin .. ..	153
Hugh the Drover .. ..	127
Huguenots .. ..	103
EA173 Huguette—Waltz Shilkret's Or. .. ..	90
D1271 Huldigungs March (Wagner) .. ..	90
London Symphony Orchestra .. ..	90

	Page
B2420 Hullabaloo Balay .. ..	65
J. Goss and Cathedral Quartet .. ..	125
D1517 Hum and hum—See "Flying Dutchman" .. ..	125
E17 Humoreske (Tor Aulin) .. ..	88
Marie Hall (Violin) .. ..	20
Humoreske (Dvorak)—	
By Elman (Violin) .. ..	34
DB230 By Kreisler .. ..	88
DB1091 By Marie Hall (Violin) .. ..	85
E16 By Hambourg .. ..	88
B2685 By Venetian Trio .. ..	53
B2394 By Venetian Trio .. ..	35
DB763 Humoreske (L. Sinigaglia) Suggia .. ..	71
DA803 Humoresque (Tchaikovsky) .. ..	30
F. Kreisler .. ..	34
B2218 Hundred pipers, The A. Shanks .. ..	212
Hungarian Dance, No. 1 (Brahms)—	
By Jascha Heifetz .. ..	34
DA245 By F. Kreisler .. ..	56
DA262 By F. Kreisler .. ..	84
D803 Hungarian Dance, No. 2 Joachim .. ..	94
Hungarian Dance, No. 5 (Brahms) .. ..	20
By Victor Oloff Sextet .. ..	20
B2451 By Covent Garden Orchestra .. ..	56
C1415 By Covent Garden Orchestra .. ..	84
DA193 Hungarian Dance, No. 7 (Brahms) .. ..	20
Mischa Elman .. ..	20
DA203 Hungarian Dance, No. 17 Elman .. ..	56
DB462 Hungarian Dances (No. 20 in D Minor, No. 21 in E) Zimbalist .. ..	84
D1306-7 Hungarian Fantasia (Liszt) .. ..	45
D. Greif (With Orch.) .. ..	85
Hungarian Rhapsody, No. 2 (Liszt) .. ..	4
By Paderewski .. ..	92
DB381 By M. Hambourg .. ..	14
C1276 By Backhaus .. ..	85
DB1013 By Philadelphia Orchestra .. ..	85
D1296 By Cortot .. ..	84
DB1042 By Cortot .. ..	85
D1383 Hungarian Rhapsody, No. 6 (Liszt) .. ..	84
Levitzi .. ..	85
B2667 Hungarian Rhapsody, No. 8 .. ..	85
Hambourg .. ..	85
B2753 Hungarian Rhapsody, No. 11 .. ..	84
Hambourg .. ..	85
D1093 Hungarian Rhapsody, No. 12 .. ..	84
De Greif .. ..	85
C1661 Hungarian Rhapsody, No. 14 .. ..	80
Hambourg .. ..	109
C1595 Hungarian Rhapsody (Popper) .. ..	210
Kennedy .. ..	85
B1194 Hunsdon House—See Victor Military Band .. ..	85
D1387-9 Hunt Quartet (Mozart) .. ..	79
Budapest String Qt. .. ..	70
D376 Hunting calls Viscount Galway .. ..	79
E478 Hunting song (Mendelssohn) .. ..	214
Moiseiwitsch .. ..	79
Hunting songs—	
E74 D'ye ken John Peel R. Radford .. ..	70
E74 Meynell hunt Robert Radford .. ..	79
C1308 Hunt in the black forest, A .. ..	214
New Light Symph. Orch. .. ..	79
C545 Huntsman, The .. ..	79
B509 Huntsman's chorus .. ..	79
Bells o' Bournville .. ..	66
B2214 Hush a' ba birdie B. Herron .. ..	122
Hymn to the sun—See "Coq d'Or" .. ..	122
Hymne au Soleil—See above .. ..	122
Hymns—See Choral Records .. ..	74

# "HIS MASTER'S VOICE" RECORDS

	Page		Page
<b>I</b>		<b>I</b>	
B2483 I am a bright lad		DA832 I know where I'm going	
J. Goss and Quartet	65	M. Sheridan	52
B2144 I am a little bit fonder of you—		DB1041 Il est bon	
Fox-Trot Savoy Orpheans	103	M. Jeritza	32
B2144 I am thinking of you—Fox-Trot		I kiss your hand, Madame—	
Savoy Orpheans	103	C1616 By J. Hylton's Orchestra	101
EA85 I ate the Boloney Murray-Silver	117	EA519 F.T.—By Hylton's Orchestra	101
D1464 I call upon Thee, Jesus		EA518 By G. Metaxa	68
Philadelphia Orchestra	92	I lift up my finger—	
I can't do without you—		EA540 Fox-Trot—Hylton's Orchestra	101
EA394 By G. Austin	113	EA563 By Grace Fields	115
EA404 By J. Crawford	81	D1043 I like my old home town	116
EA342 By Waring's Pennsylvanians	105	DA693 I look into your garden	
EA470 I can't give you anything but love		J. McCormack	41
G. Austin	113	D1197 I love a lassie	116
EA484 I can't make her happy		E200 I love someone in Somerset	
Waring's Pennsylvanians	105	E. Butcher	59
I'd climb the highest mountain—		B2761 I love the moon	
EA61 By J. Smith	118	Glynne	64
EA66 By Kahn's Orchestra	101	B1936 I love the moon—Waltz	
EA617 I'd do anything for you		Savoy Havana Band	103
Helen Kane	115	EA585 I love to hear you singing	
EA607 I'd fall in love		Jesse Crawford	82
EA483 I'd rather be blue		DA808 I love you truly	
Shilkret's Or.	103	Giannini	26
EA388 I'd rather cry over you		D1100 I loved her since she was a baby	
Shilkret's Orch.	103	Harry Lauder	116
B2694 I did not know		I loved you then—	
J. Turner	72	EA444 By J. Crawford (Organ)	81
EA61 I don't believe it—but say it again		EA456 By Troubadours	104
J. Smith	118	C556 I may be crazy	
EA490 I faw down		Eugene Stratton	118
Olsen's Music	102	EA298 I miss you, 'Lize	
I fell head over heels in love—		F. Crumit	114
EA492 By Hamp's Serenaders	100	EA343 I must be dreaming—Fox-Trot	
B2727 By Robeson & Brown	70	All Star Orchestra	99
I get the blues when it rains—		DA451 I need Thee every hour	
EA631 By J. Crawford	82	Gluck and Homer	28
EA555 By Shilkret's Orch. (Fox-Trot)	103	In Old Arizona	162
EA575 I don't want to get thin		Innocents of Paris	162
Sophie Tucker	118	B3044 In the heart of the sunset	
B3039 I dunno		Reg Foort	82
E339 I got a home in dat rock (Brown)		I passed by your window—	
De Reszke Singers	62	B1117 By De Groot and Picc. Orch.	96
EA451 I got a woman		B2429 By W. Glynne	64
Austin	113	B1377 I pitch my lonely caravan at night	
I have a song to sing, O—See "Yeomen of the Guard"		S. Coltham	59
O—See	144	C1500 I rage, I melt (Handel)	
I have attained the power—See "Boris Godounov"		P. Dawson	62
Boris Godounov	120	DA636 I saw from the beach	
I hear a thrush at eve—		McCormack	40
DA303 By McCormack	40	EA290 I scream, you scream	
B2660 By D. Oldham	69	Waring's Pennsylvanians	105
DA818 I heard you singing		EA461 I still keep dreaming of you	
J. Hislop	31	Shilkret's Orchestra	103
I hear you calling me (Marshall)—		I still love you—	
B512 By C. W. Harrison (Tenor)	65	EA369 By Marvin	116
DA958 By J. McCormack	41	EA388 By Shilkret's Orchestra	103
B2876 By J. Turner	72	D391 I think I' get wed in the summer	
I just roll along—		Harry Lauder	115
EA356 By Calif. Humming Birds	114	B2580 I think of you	
EA357 By All Star Orchestra	99	N. Long	116
I know of two bright eyes—		EA293 I told them all about you	
DA499 By McCormack (Tenor)	40	National Cavaliers	117
E449 By W. Widdop	73	EA558 I used to love her in the moonlight—F.T.	
B2870 By D. Oldham	69	Waring's Penns.	105
I know that my Redeemer—		I waited for the Lord—	
B2656 By E. Lough	67	DB478 By Gluck and Homer	28
D1247 By R. Morton	68	C1398 By Temple Church Choir	75
		EA246 I walked back from the buggy ride	
		Stanley-Marvin	118
		EA515 I want a daddy to cuddle me	
		Shilkret's Orchestra	103



# "HIS MASTER'S VOICE" RECORDS

Page

Page

I want to be happy ("No, No, Nanette")—	
B1971 By Clark and James ..	59
B1978 By J. Garber's Orchestra ..	100
B1978 I want to be happy—Fox-Trot	
J. Garber's Orchestra	100
B2897 I want to be ready P. Robeson	70
E170 I wish I had someone to love me	
Harry Lauder	115
D544 I wish you were here again	
Harry Lauder	115
D1651 Ich sah das kind—See "Parsifal"	132
Ich Weiss Auch—See "Rosenkavalier" ..	134
EA392 I wonder ..	58
EA470 I wonder if you miss me to-night	
G. Austin	113
EA485 I'd rather be blue ..	114
B1534 Ida and Dot Coldstream Gds. Bd.	106
Ideale (Tosti)—	
DB213 By Battistini (Baritone) ..	5
DB129 By Caruso ..	206
DA332 By Martinelli (Tenor) ..	39
B2495 By G. Metaxa ..	68
B2263 Idylle (Elgar) (Organ) H. Dawson	82
C1376 Idylle (Faulkes) ..	81
B2959 If all the world were paper	
Folk Dance Band	108
EA326 If I can't have you—Fox-Trot	
Waring's Pennsylvanians	105
B3011 If I didn't know your husband	
Maughan and Fehl	117
EA21 If I had a girl like you	
Stanley-Murray	118
B2713 If only I had you	
De Groot's Orch.	96
If I had you—	
B2925 By J. Smith ..	118
EA513 By Aaronson's Commanders ..	99
B1477 If those lips could only speak	
Peter Dawson	61
If you don't love me—	
EA411 By Hamp's Orchestra ..	100
EA427 By Johnny Marvin ..	116
If you want the rainbow—	
EA433 By Weem's Orchestra ..	105
EA485 By F. Brice ..	114
If you're in love you'll waltz—	
Waltz—	
EA316 By Kahn's Orchestra ..	101
EA640 By Bebe Daniels ..	60
DB330 Ihr die ihr ..	214
Il est doux—See "Herodiade" ..	126
Il etait temps!—See "Faust" ..	124
Il etait un roi de Thule—See	
"Faust" ..	124
Il mio tesoro—See "Don Giovanni" ..	123
Il se fait tard—See "Faust" ..	124
I'll always be in love—	
EA520 By Morton Downey ..	62
EA559 By Waring's Pennsylvanians ..	105
EA631 By J. Crawford ..	81
I'll always be mother's boy—	
EA499 By J. Crawford ..	81
EA500 By A. Stanley ..	118
EA568 By M. Downey ..	63
EA466 I'll get by as long as I have you	
—Fox-Trot Aaronson's Com.	99

I'll never ask for more—	
EA501 By Olsen's Music ..	102
B3014 By Aileen Stanley ..	118
E439 I'll not complain (Schumann)	
J. Brownlee	58
I'll sing thee songs of Araby—	
DA294 By John McCormack (Tenor) ..	40
B2593 By D. Oldham ..	69
B1509 I'll take you home again, Kathleen	
Sydney Coltham	59
D1300 I'm a roamer ..	70
EA373 I'm afraid of you	
Whiteman's Orchestra	105
I'm bringing a red, red rose—	
EA538 By F. Baur ..	58
EA537 Fox-Trot—G. Olsen ..	102
EA580 I'm crazy over you—Fox-Trot	
Shilkret's Orchestra	103
EA300 I'm drifting back to dreamland	
—Waltz Steele's Orchestra	104
B2748 I'm going back to old Nebraska	
James	83
B2182 I'm gonna Charleston Revellers	117
EA246 I'm gonna dance	
Stanley-Marvin	118
EA580 I'm just a vagabond lover—Fox-Trot	
R. Vallee's Yankees	104
I'm in seventh heaven—	
EA588 By G. Olsen ..	102
EA589 By J. Marvin ..	116
EA539 I'm ka-rasy for you—Fox-Trot	
Heidt's Orchestra	100
B2192 I'm knee deep in daisies Smith	118
D1064 I'm looking for a bonnie lass to love me	
Harry Lauder	116
EA162 I'm looking for a girl	
L. James and J. Crawford	66
EA459 I'm on the crest of a wave	
Olsen's Music	102
EA4628 I'm painting the clouds	
Goldkette's Orch.	100
B3062 I'm on my way South	
Whoopee Boys	118
EA462 I'm sorry—Fox-Trot	
Waring's Pennsylvanians	105
EA481 I'm sorry sally ..	62
D1043 I'm the boss of the house Lauder	116
EA428 I'm tired of making believe	
Yates	116
EA528 I'm thirsty for kisses—F.T.	
Shilkret's Orch.	103
EA338 I'm waiting for ships ..	58
EA304 I'm walkin' on air—Fox-Trot	
Master's Orchestra	102
EA346 I'm winging home	
Whiteman and His Orchestra	105
D1461 Im fru'hling (Schubert) Gerhardt	64
DB1021 Immer leiser (Brahms) Gerhardt	26
Immortal hour, The (Boughton)	
B1759 (Faery Song) Harold Farrar	63
E425 Immortality ..	68
C1297 Imperial march ..	83
EA440 Impersonations ..	117
Imponete. Non amarlo ditegli	
—See "Traviata" ..	136
Impressario ..	127
B2398 Impressions of London (Big Ben) ..	113

# " HIS MASTER'S VOICE " RECORDS

	Page		Page
D1087 Impromptu in A Flat ( <i>Chopin</i> )		B2594 In summer time on Bredon	
	I. Scharrer 86		S. Robertson 70
DB832 Impromptu in A Flat, Op. 90		DB512 In sweet September K. Lunn 38	
( <i>Schubert</i> )	H. Bauer 6		In terra solo—See "Don Sebastianiano" 123
Impromptu in A Flat ( <i>Schubert</i> )—		E4368 in the evening—Fox-Trot	
DB1037 By I. J. Paderewski .. .. 45			Waring's Pennsylvanians 105
DB1016 By Rachmaninoff .. .. 48		B4663 In the garden of to-morrow	
D1217 Impromptu in A Flat ( <i>Chopin</i> )			—Fox-Trot Hylton's Orch. 101
	B. Moiseiwitsch 85	C1299 in the hall of the mountain	
Impromptu in B Flat Major			king ("Peer Gynt")
( <i>Schubert</i> )—			Royal Opera House Orch. 93
DB833 By Paderewski .. .. 45		DB1282 In the night ( <i>Schumann</i> ) H. Bauer 6	
DB1126 By Backhaus .. .. 4		DA188 In the shade of the palm	
Impromptu in F Sharp Minor			de Gogorza 17
( <i>Chopin</i> )—		E4480 In the shadows—Fox-Trot	
DB853 By Cortot .. .. 14			J. Hylton's Orchestra 101
DB859 By De Pachmann .. .. 18		E4320 In the sing song sycamore tree	
E4435 In a bamboo garden			—Fox-Trot The Virginians 105
	Kahn's Orchestra 101	DA891 In the town of Kasan—See	
In a Chinese temple garden—			Moussorgsky ("Boris Godounov") 120
C1244 By H.M. Royal Air Force Band 109			In the woodshed she said she
EB4 By International Orchestra .. 97			would—
C1330 By R. Foort .. .. 82		E4479 By Gracie Fields .. .. 114	
In a clock store—Descriptive—		E4480 Jack Hylton's Orchestra .. 101	
B1490 By Coldstream Guards Band .. 106		DB319 Indian lament F. Kreisler 34	
C1308 By New Light Symph. Orch. .. 97			Indian love call—See "Rose
In a little Spanish town—			Marie" .. .. 155
EA149 By J. Crawford ( <i>Organ</i> ) .. 81		E4638 Indian love call Jesse Crawford 82	
EA150 By The Revellers .. .. 117			Indian love lyrics—See "Four
EA125 By Whiteman's Orch. .. .. 105			Indian Love Lyrics" .. .. 61
EA516 In a little town called home,		DA334 Indian love song—See "By the	
sweet home—Fox-Trot			Waters of Minnetonka" .. 42
	Olsen's Music 102	DA606 Indiana Moon J. McCormack 40	
In a monastery garden ( <i>Ketelbey</i> )		E443 Infant so gentle	
C1285 By R. Foort .. .. 82			Chapels Royal Choir 76
B872 By Mayfair Orchestra .. .. 97			Infelice! e tuo credevi—See
D1696-7 In a summer garden ( <i>Delius</i> )			"Ernani" .. .. 123
	London Symphony Orch. 91		Infelice, sconsolata—See "Flauto
In a Persian garden ( <i>L. Lehmann</i> )			Magico" .. .. 125
The selection and performance under the direction of the Composer		DB138 Ingemisco ("Requiem Mass")	
DB340 Ah! moon of my delight			Caruso ( <i>Tenor</i> ) 9
	John McCormack 39	DA116 Inno di Garibaldi E. Caruso 10	
Myself when young		C1311-12 Instruments of the Orchestra 113	
E181 By G. Baker .. .. 58		C1376 Interlude ( <i>Guilmant</i> ) W. Alcock 81	
B2755 By S. Robertson .. .. 70		B846 Intermezzo ("Cavalleria Rusticana")	
In a Persian market—			De Groot 88
C1285 By R. Foort ( <i>Organ</i> ) .. .. 82			Intermezzo, "Cav. Rusticana" 121
EB4 By International Orchestra .. 79		C1305 Intermezzo in D Flat	
C1440 By Coldstream Guards Band .. 107			R. Goss-Custard 83
B2205 In an old-fashioned town		B2478 Intermezzo ("Jewels of Madonna")	
( <i>Squire</i> )	J. Turner 72		Hambourg 84
B2690 In Autumn Victor Olof Sextet 81		C1339 Introduction, Act 2 "Aida"	
E497 In cellar cool Robert Radford 70			Creatore's Band 107
E327 In giesen neil' gen Knpfer 213		Introduction and tarantelle—	
E419 In dulci júbilo ( <i>Pearsall</i> )		D1445 By Morini .. .. 89	
	Westminster Choir 79	DB285 By J. Heifetz .. .. 30	
In distant lands—See "Lohen-grin" .. .. 127		D832 Introito de pasqua Chorus 211	
In her simplicity—See "Mignon" 130		D831 Introitus Chorus 211	
In my bouquet of memories—			Invano Alvaro—See "Froza del Destino" .. .. 125
EA360 By G. Austin .. .. 113		E442 Invictus J. Brownlee 58	
EA362 By Whiteman's Orchestra .. 105		B1377 Invictus ( <i>Huhn</i> ) Sydney Coltham 59	
In quelle trine—See "Manon Lescaut" .. .. 128			Invitation to the waltz ( <i>Weber</i> )—
DB1068 In questa tomba Chaliapin 13		DA855 By A. Cortot .. .. 15	
B2261 In Shadowland De Groot's Or. 96		D1285 By Philadelphia Orchestra .. 92	



**"HIS MASTER'S VOICE," RECORDS**

	Page
DB1202 Io muujo confessione — See "Forza del Destino" ..	125
Io non ho che una povera stan- zetta—See "Boheme" ..	120
Io son Titania (Polonaise)—See "Mignon" ..	130
Iris ..	127
Irish Emigrant, The (Barker)— By Sydney Coltham (Tenor) ..	59
DB327 By McCormack (Tenor) ..	39
DA517 Irish love song ..	28
B1903 Irish reel medley (Irish Bagpipes) Liam Walsh ..	86
Irish songs—See page ..	73
B4568 Irish stories ..	115
DA259 Isis! c'est l'heure ..	33
M. Journet ..	33
B2580 Is it British? ..	116
EA244 Is it possible? —Fox-Trot Hamp's Serenaders ..	100
B1759 Island sheiling song, An Alexander MacGregor ..	67
Is she my girl fr'end?— EA305 By Coon Sander's Orchestra ..	99
EA321 By Marvin ..	116
EA453 Is there anything wrong? H. Kane ..	115
C384 Isle d'amour—Waltz Metrop. Dance Band ..	102
D911 Isolde's narrative—See "Tristan and Isolde" ..	136
EA194 It—Fox-Trot Hylton's Orchestra ..	101
B2461 It ("Desert Song") ..	58
G. Baker ..	58
B1994 It ain't gonna rain—Fox-Trot Savoy Orpheans ..	103
EA251 It all belongs to me ..	116
Marvin ..	116
EA162 It all depends on you F. Baur—J. Crawford ..	58
C1589 It came upon the midnight clear Westminster Cen. Hall Choir ..	79
It goes like this— EA446 By Johnny Johnson's Orchestra ..	101
EA463 By E. Carlisle ..	114
DB1183 It is a pity Prince Shuisky—See "Boris" ..	120
It was only a sun shower— EA249 By Miller-Farrell ..	117
EA250 By Weems and His Orchestra ..	105
EA381 It was the dawn of love Whiteman's Orchestra ..	105
EA118 It won't be long now Happiness Boys ..	115
Its sul colle o Druidi—See "Norma" ..	131
D647 It's a fine thing to sing ..	116
Lauder ..	116
EA560 It's a habit of mine ..	114
M. Chevalier ..	114
DA475 It's a long, long way to Tipperary J. McCormack ..	40
EA243 It's a million to one The Virginians ..	105
EA308 It's in the bag ..	115
Happiness Boys ..	115
D1100 It's nicer to be in bed ..	116
H. Lauder ..	116
I've got a Feeling— EA566 Fox-Trot—By J. Crawford ..	82
EA593 By G. Austin ..	114
EA622 By Thomas Waller (Piano) ..	84
D1100 I've loved her ever since she was a baby ..	116
Harry Lauder ..	116

		Page
D396	I've something in the bottle for the morning	Harry Lauder 115
EA73	I wish I had my old gal back	H. Burr 59

## J

	J'ai perdu mon Euridice—See "Orphee" .....	131
C1266	Jack's maggot Folk Dance Bd.	108
	Jack in the box—	
AS42	By Uncle Charlie .....	112
EA495	Fox-Trot—By Confrey's Orch.	99
EA454	Jack is every inch a sailor F. Crumit	114
E513	Jager Der ( <i>Schubert</i> ) Duhan	63
B2990	Jardins sous la pluie M. Hambourg	85
B3118	Japanese Sunset ( <i>Organ</i> ) McPherson	83
EA476	Japansy—Waltz Hamp's Serenaders	100
	Jazz Singer .....	162
	Jean d'Arc ( <i>Tchaikovsky</i> ) .....	127
B2341	Jean ( <i>Burleigh</i> ) J. Turner	72
	Je crois entendre encore—See Bizet ("Percheurs de Perles") ..	132
	Je dis que rien—See "Carmen" ..	121
	Je t'aime encore—See "Carmen" ..	121
	Je veux vivre—See "Romeo et Juliette" .....	134
	Je viens celebrer la victoire— See "Samson et Dalila" .....	134
	Jeanine, I dream of lilac time—	
EA400	By G. Austin .. ..	58
EA425	By J. Crawford .. ..	81
DA1027	By J. McCormack .. ..	41
EB35	By Salon Group (Male Voices)	78
EA398	By Shilkret's Orchestra .....	103
AM216	Jehi Rozen Tel. Parts 1 and 2 J. Rosenblatt	74
B2955	Jenny plucks pears Folk Dance Band	108
EA559	Jericho—F. T. Waring's Penns.	105
	Jerusalem—	
B2271	By P. Dawson .. ..	61
E451	By Chapel's Royal Choir .....	76
D1348	Jesu by that shuddering dread Three Choirs Festival	78
E445	Jesu, joy of man's desiring Chapels Royal Choir	76
	Jesu, lover of my soul ( <i>Dykes</i> )—	
DA452	By Gluck and Homer .. ..	28
B2424	By Community Singing .....	76
B2951	By Westminster Choir .....	79
	Jesus Christ is risen to-day—	
B373	By Church Choir .. ..	76
B2274	By H. Dawson ( <i>Organ</i> ) .....	82
B2274	Jesus lives! No longer now H. Dawson ( <i>Organ</i> )	82
DA312	Jesus, my Lord, my God, my all J. McCormack	40
B2141	Jet d'eau ( <i>S. Smith</i> ) U. Bourne	84
B2761	Jeunesse W. Glynné	64
D1648	Jeux d'eau Moiseivitch	85
	Jewel song ("Faust") .....	120
EA509	Jim Bludso W. Kings	114

# "HIS MASTER'S VOICE" RECORDS

	Page		Page
EA475 Jimmy Valentine		EA464 Just a sweetheart	Shilkret's Or. 103
Nat Shilkret's Orch. 103		EA241 Just a nother day	Waring's Pennsylvanians 105
Jocelyn	127	EA462 Just another night—Waltz	Waring's Pennsylvanians 105
B2214 Jock o' Hazeldean (Scott)		B2340 Just around the corner	The Revellers 117
B. Herron 66		DA808 Just awearyin' for you	Gianinni 26
B475 Jodlerpartien—German Yodle		B2372 Just because the violets	W. Glynne 64
Herr and Frau Gerber 64		DA929 Just for to-day	J. McCormack 41
B2120 Joe Murgatroyd says	J. Henry 115	D1434 Just got off the chain	Lauder 116
B2930 Joe Murgatroyd's Letter.	In two Parts J. Henry 115	B2902 Just imagine	L. James 83
EA312 Jog, jog, jogging along—Fox-Trot	J. Hylton's Orch. 101	B2775 Just like Darby and Joan	R. Foort 82
B2514 Joggin' along the highway	P. Hemming 66	Just like a melody—	
DB363 John Anderson, my Jo	Melba 42	EA394 By G. Austin	113
John Peel—		EA377 By J. Crawford	81
EA52 By Ass. Glee Clubs of U.S.	74	EA376 By Olsen's Music	102
DA187 By E. de Gogorza	17	B1682 Just one more chance—Fox-Trot	Whiteman's Orchestra 105
B2992 By S. Robertson	70	B1788 Just one more kiss	De Groot's Orchestra 100
B2940 Johnny comes down to Hilo		B3000 Just what I thought	Maughan & Fehl 117
John Goss and Quartet 65		DA1010 Kaleidoscope Orientale	Elman 20
Jolie Fille de Perth (Bizet)	127	Kamennoi-Ostrow—	
Joseph	127	EB10 By Victor Symphony Orchestra	98
C1142 Joseph ("Madame Pompadour")	156	DB832 By H. Baur	6
EA545 Josephita—F.T. L. Reisman's Or.	102	B2019 Kashmiri—Fox-Trot	Savoy Orpheans 103
Jota (De Falls)—		Kashmiri love song—No. 3	("Four Indian Love Lyrics")—
DA751 By T. Schipa	50	B2256 By Peter Dawson	61
DB1216 By Heifetz	30	C1257 By De Groot's Orchestra	97
B1434 Joseph, ach Joseph		Kathleen Mavourneen (Crouch)—	
De Groot's Orch. 100		03178 By Dame Butt (Contralto)	7
EA289 Joy Bells	Miller-Farrell 117	EA37 By Silver-Masked Tenor	10
EA292 Joybells—F.T. The Troubadours	104	B1472 By Walter Glynne (Tenor)	64
Judas Maccabeaus—See Handel 178		DB342 By McCormack (Tenor)	39
B1265 Jug of punch, The	P. Dawson 61	DB1200 By McCormack	39
Juive	127	C1649 By D. Oldham (Tenor)	69
B2135 Julian—Tango	Varaldi Tango Bd. 105	03078 By A. Patti	201
EA495 Jumping Jack—Fox-Trot		Kawaihau Waltz—	
Confrey's Orchestra 99		EA397 By Hilo Orchestra	100
EA599 Junior—F.T. Shilkret's Orch. 103		B2799 By Hilo Hawaiian Orchestra	100
D1129 Jupiter (Holst)	Symph. Orch. 95	Keel Row, The—	
D1359-62 "Jupiter" Symphony (Mozart)		B1825 By C. Mentiplay & M. Thomson	68
—See London Symph. Orch. 90		B2952 By Tom Clough	86
EA149 Just a bird's-eye view	J. Crawford 81	B2305-6 Keep-fit Exercises	Jones 110
Just a cottage small—		D1085 Keep right on to the end of the road	H. Lauder 116
EA484 By Victor Salon Orchestra	98	Keep sweeping the cobwebs—	
DA765 By J. McCormack	41	EA319 By Waring's Pennsylvanians	105
EA272 Just a couple o' good guys	Jans-Whalen 115	EA321 By Marvin	116
EA365 Just across the street	J. Shilkret (Piano) 86	EA21 Keep your skirts down	A. Stanley-B. Murray 118
EA416 Just a little bit of driftwood	Geo. Olsen's Orch. 102	B2483 Keeper, The	J. Goss & Quartet 65
EA82 Just a little dance—Fox-Trot	Olsen's Music 102	D1047 Kermesse—See "Faust"	124
EA318 Just a little kiss—Fox-Trot	Goldkette's Orchestra 100	Kerry Dance, The (Molloy)—	
B2830 Just a little ring	Baraldi Trio 58	DB421 By J. McCormack (Tenor)	39
EA352 Just a little way from home—	F.T. Shilkret and His Orch. 103	C1442 By P. Dawson	62
Just a memory—		B2475 Keyboard Kapers	De Pietro 79
EA283 By J. Crawford	81	Keys of Heaven, The (Broadwood)	
EB18 By New Light Symph. Orch.	97	04060 By Dame Butt and K. Rumford	8
EA411 By Shilkret's Orchestra	103	E181 By Yvette Guilbert	65
EA443 By J. Crawford	81		
EA194 Just a rose in old Killarney—Waltz	The Sylviens 104		



# "HIS MASTER'S VOICE" RECORDS

	Page		Page
EA401 Kiddie Kapers		B1371 Lady in the dark	
Arden and Ohman Orchestra	99	Black Diamonds Band	106
B2369 Kilima Waltz		C1346 Lady Luck—Vocal Gems	
F. Ferera and J. K. Paaluhu	81	Light Opera Co.	156
Killarney ( <i>Balfe</i> )—		Lady of the Night ..	162
B1486 By Sydney Coltham ( <i>Tenor</i> ) ..	59	Lady of the Pavements ..	162
DB342 By McCormack ( <i>Tenor</i> ) ..	39	B2958 Lady Speller Folk Dance Band	108
EA552 By McCormack ( <i>Tenor</i> ) ..	215	DA173 Laggiu nel soledad—See "Fan-	
E483 King Charles J. Brownlee	59	ciulla del West" ..	124
King for a day—		EA266 Lake music ( <i>Hill</i> ) Mayfair Orch.	97
EA425 By J. Crawford ..	81	Lakme ..	127
EA429 By Olsen's Orchestra ..	102	Lalo ..	180
EA524 King of Borneo F. Crumit	114	Land of hope and glory—	
B2493 King of glory		03510 By Clara Butt ..	8
Temple Church Choir	75	D787 By L. Megane ..	68
B2631 King who could not laugh		DB735 Land o' the leal Kirkby Lunn	38
B. Grey, etc.	112	C1428 Land of "Who knows where"—	
B2679 King's breakfast M. Crawford	60	See "Six Australian Bush Songs"	62
EA323 Kingdom coming F. Crumit	114	B2177 Langosta tango Varaldi Band	105
B2327 King Cotton March Pryor's Bd.	108	Laiboard watch ( <i>Williams</i> )—	
B1966 King's Guards March		B1453 By Dawson and Coltham ..	60
Coldstream Guards Band	106	E107 By Harrison and Radford ..	65
EA315 Kinkajou, The—Fox-Trot		B3030 By Glynnne & Robertson ..	64
Shilkret's Orchestra	103	C1447 Larghetto in F Sharp Minor	
B1191 Kirkby malzeard sword dance		Prendergast	83
—See Victor Military Band ..	109	Largo—See "Serse" under Handel	178
B1828 Kirconnel lea A. MacGregor	67	Largo al factotum—See "Bar-	
B1828 Kishmul's Galley ("Songs of the		biere di Siviglia" ..	120
Hebrides") A. MacGregor	67	DB460 Lark, The (l'Alouette) Zimbalist	56
EA313 Kiss and make up—Fox-Trot		Larmes de la nuit, Des—See	
Crawford's Orchestra	99	"Hamlet" ..	126
EA410 Kiss before dawn, A		Lascia ch' io pianga—See	
The Troubadours	104	"Rinaldo" ..	134
Kiss in the dark, A ( <i>Herbert</i> )—		DA113 Lasciati Amar Caruso	206
DA661 By F. Kreisler ..	35	D1106 Lass of Killiecrankie H. Lauder	116
DA249 By Galli-Curci ..	25	DA237 Lass with the delicate air, The	
DA249 Kiss me again Galli-Curci	25	Gluck	28
B2417 Kohala March Ferera-Paaluhu	81	Lassu in cielo—See "Rigoletto"	134
Kol Nidrei ( <i>Bruch</i> )—		DA460 Last hour, The J. McCormack	41
DB233 By M. Elman ..	20	B2018 Last long ride, The	
C1411 By A. Foldesy ( <i>Cello</i> ) ..	79	Goss and Quartet	65
DB1083 By G. Suggia ..	53	EA391 Last night I dreamed you kissed	
AN14 By Joseph Rosenblatt ..	74	me Johnson's Statler Pennsylv.	101
Koventchind ..	127	Last rose of summer—	
E460 Krahe, Die ( <i>Schubert</i> ) Gerhardt	64	DB602 By Galli-Curci ( <i>Soprano</i> ) ..	25
Kreutzer sonata—See Beethoven	84	DA1011 By Galli-Curci ( <i>Soprano</i> ) ..	25
D1147 Kyrie eleison—See "Requiem		03062 By A. Patti ..	217
Mass" ..	183	DB527 By Tetrizzini ..	222
		E325 Lattersang H. Klausen	213
		DB844 Laudae Dominum ( <i>Palestrina</i> )	
		Sistine Choir	52
		Laugh, clown, laugh—	
		EA380 By Lawley ..	116
		EA379 By Waring's Pennsylvanians ..	105
		B2367 Laughing jazz band C. Penrose	112
		EA541 Laughing Marionette—Fox-Trot	
		Hylton's Orchestra	101
		B468 Laughing song Burt Shepherd	118
		EA139 Lay my head beneath a rose	
		J. Crawford	81
		LE—For titles beginning with this	
		French title, see the next word.	
		Lead, kindly light ( <i>Rev. J. B.</i>	
		Dykes)—	
		DA206 By Geraldine Farrar ..	21
		EB40 By Creator's Band ..	108
		C1603 By Community Singing ..	76

## L

LA—For titles beginning with this French and Spanish article—a so "Lee" and "Les"—always see the next word. For example, "La Boheme"—see "Boheme."

L'Amoro sara costante—See "Re Pastore" .. 133

La-bas dans la montagne—See "Carmen" .. 121

La ci darem la mano—See "Don Giovanni" .. 122

DA946 La Maison Grise	McCormack	41
C1284 Lacquer lady	M. Gideon	64
B5072 Lads a Bunchum Folk Dance Bd.		108
EA531 Lady Divine	Shilkret's Orch.	103

# "HIS MASTER'S VOICE" RECORDS

	Page		Page
B508 Lead, kindly light ( <i>Purdoy</i> )		B475 Life in the Alps G. P. Watson	64
Bells o' Bournville	79	DA453 Life's dream is o'er	
B2531 Lead us, Heavenly Father		Gluck and Homer	28
St. Margaret's Choir	78	Lift up your heads—See "Mes-	
C1344 Leanin' H. Dearth	62	siah" .. .. .	178
B1366 Lea Rig McGregor	67	C1335 Light Cavalry—Overture	
C1459 Leave me alone R. Foort	82	Coldstream Guards Band	107
DB586 Legende ( <i>Wieniawski</i> ) Zimbalist	56	D1157 Light of life ( <i>Elgar</i> )	
B2510 Legend ( <i>Paderewski</i> ) U. Bourne	84	Royal Albert Hall Orch.	93
B2865 Legere artillerie		Light of the world ( <i>Sullivan</i> ) ..	190
Orch. Royale Belge	91	EA69 Light's out—March Pryor's Band	108
Leggenda del Piave—		EA648 Like a breath of springtime	
DA784 By Granforte .. .. .	29	Busse's Orchestra	99
DB935 By Martinelli .. .. .	38	DB633 Like stars above J. McCormack	39
C1679 Lehariana. In two Parts		DA752 Lilac ( <i>Rachmaninoff</i> ) D. Smirnoff	52
M. Weber's Orchestra	99	"Lilac Domino" .. .. .	156
D1264 Leierman, Der ( <i>Schubert</i> )		"Lilac Time" .. .. .	156
Gerhardt	64	B2016 Lilliburlero Goss and Quartet	65
E334 Leise flehen L. Slezak	220	DA881 Lillies of Lorraine McCormack	41
Lend me your aid—See "Reine		Lily of Killarney .. .. .	127
de Saba" .. .. .	133	Lily of Laguna—	
E334 Lenz, Der L. Slezak	220	C556 By Eugene Stratton .. .. .	118
Leoncavallo, R. .. .. .	180	B2902 By L. James .. .. .	83
D1051 & D1052 Leonora Overture No. 3		Linda Di Chamounix .. .. .	127
( <i>Beethoven</i> ) R. Albert Hall Or.	93	D1262 Lindenbaum ( <i>Schubert</i> )	
B5370 Leonora—Fox-Trot		E. Gerhardt	64
Hylton's Orchestra	101	B804 Linguistic Record D. Jones, M.A.	110
Less than the dust, No. 2 ("Four		DB768 Listen to the mocking bird	
Indian Love Lyrics")—		Alma Gluck	28
B2255 By Peter Dawson .. .. .	61	B2012 Listening—Waltz Savoy Orpheans	103
C1257 By De Groote's Orchestra	97	Liszt .. .. .	180-1
E185 Let joy abide Michailova	216	D1462 Litanei ( <i>Schubert</i> ) Gerhardt	64
EA627 Let me have my dreams		B1037 Little bird ( <i>Grieg</i> ) Una Bourne	84
Shilkret and His Orchestra	103	DA218 Little birdies A. Galli-Curci	25
B5696 Let me dream in your arms		B2374 Little bit of Heaven, The	
again J. Hylton's Orch.	101	Silver-Masked Tenor	71
DA887 Let us forget Hislop	31	DA298 Little Boy Blue J. McCormack	40
EA328 Let your smile be your umbrella		B3082 Little brown jug S. Robertson	70
—Fox-Trot Kahn's Orch.	101	B1325 Little dolly's dance Mayfair Or.	97
EA355 Let's give three cheers		B1597 Little fairy boat W. Glynne	64
Miller-Farrell	117	E424 "Little" Fugue in G Minor	
EA344 Let's misbehave—Fox-Trot		R. Goss-Custard	38
Aaronson's Commanders	99	Little grey home in the west—	
D829 Lettura al Congresso		DA232 By Gluck ( <i>Soprano</i> ) .. .. .	28
Rev. Mocquereau	211	DA299 By McCormack ( <i>Tenor</i> ) .. .. .	40
B2501 Liberty Bell march		B318 By Werrenrath ( <i>Baritone</i> ) .. .. .	61
Coldstream Guards Band	106	EA382 Little green valley	
DJ100 Libiamo ne'lieti calici ( <i>Brin-</i>		Dalhart-Robison	114
disi)—See "Traviata" .. .. .	136	B2723 Little Irish girl W. Glynne	64
C1310 Lido Lady .. .. .	156	B2742 Little lady of the moon Coltham	59
E514 Liebe Farbe ( <i>Schubert</i> ) Duhan	63	EA354 Little log cabin of dreams—	
DA933 Liebe hat gelogen, Die ( <i>Schubert</i> )		Fox-Trot Whiteman and His Or.	105
McCormack	41	EA505 Little Irish rose M. Downey	62
Liebesfreud ( <i>Kreisler</i> )—		Little love, a little kiss (Un peu	
DB479 By Kreisler .. .. .	213	d'amour) ( <i>Silesu</i> )—	
DB985 By Kreisler .. .. .	34	DA300 By McCormack ( <i>Tenor</i> ) .. .. .	40
DA786 By Rachmaninoff .. .. .	48	B512 By Charles W. Harrison ( <i>Tenor</i> )	65
Liebesleid (Old Vienna Waltz)—		B2415 By Salon Orchestra .. .. .	98
DB315 By F. Kreisler .. .. .	34	Little mother—	
DB985 By F. Kreisler .. .. .	34	EA330 By Shilkret's Orchestra .. .. .	103
ED6 By San Francisco Orchestra	94	EA338 By F. Baur .. .. .	58
Liebstraum ( <i>Liszt</i> )—		DA289 Little mother of mine	
DB873 By T. Schipa .. .. .	50	McCormack	40
DB926 By Backhaus .. .. .	4	C1655-6 Little night music, A ( <i>Mozart</i> )	
EB10 By Victor Symphony Orchestra	98	Barbirolli's Orchestra	89
C1307 By Hambourg .. .. .	85		
DA706 Lied im Grunen, Das Gerhardt	26		
Life of the Czar .. .. .	127		



**" HIS MASTER'S VOICE " RECORDS**

	Page		Page
Little Pal—		C1194 By De Groot's Piccadilly Orch.	97
EA590 By G. Austin .. ..	114	C1237 By G. Sellars ( <i>Organ</i> ) ..	83
EA594 By J. Crawford .. ..	82	DB328 By J. McCormack .. ..	39
EA588 By G. Olsen—F.T. ..	102	DB444 By E. Williams .. ..	56
E424 "Little" Prelude in G Minor		B2737 Loreley ("This Year of Grace")	
R. Goss-Custard	83	N. Coward	60
B2781 Little sandman, The		B2759 Lorraine, Lorree P. Dawson	61
Lay Vicars of Westminster	77	EA386 Louisiana P. Whiteman's Orch.	106
Little silver ring, The—		EA374 Louisiana lullaby—Waltz	
DA973 By McCormack .. ..	41	Hilo Hawaiian Orchestra	100
03156 By Clara Butt .. ..	8	Louise .. ..	127
B2415 Little star Salon Orchestra	98	EA542 By M. Chevalier .. ..	114
DB945 Little windmill, The J. Heifetz	30	EA543 Pollack's Orchestra—F.T. ..	102
EA478 Live and love—Waltz		EA458 Love—Waltz Troubadours	104
The Troubadours	104	Loveable and sweet—	
Lo! here the gentle lark—See		EA618 Miller & Farrell .. ..	117
Bishop .. ..	170	EA608 By Arnheim's Orchestra ..	99
Lo! here the gentle lark—		B3168 Love G. Swanson	72
DB347 By Melba .. ..	42	EA642 Love (Your Spell) V. Arden-P. Ohman	99
DB348 By Melba .. ..	42	Love and music—See "Tosca" 136	
DA384 Loch Lomond Williams	56	EA544 Love boat Charles King	115
B2217 Lock the door, Lariston Shanks	71	B1495 Love and war Coltham & Dawson	60
Lohengrin .. ..	127	Love, could I only tell thee—	
Lolita ( <i>Buzzi-Peccia</i> )—		B2238 By P. Dawson .. ..	61
DA687 By Titta Ruffo .. ..	49	D1228 By Oldham .. ..	69
DB696 By Caruso .. ..	206	EA475 Love dreams—Waltz	
B2713 By De Groot's Orch. ..	96	Troubadours	104
Lombardi .. ..	127	D931 Love duet, "Lohengrin"	
B4582 London Bridge Vic. Military Bd.	109	F. Austral-T. Davies	57
C1251 London and Daventry calling		DA641 Love has a way Frances Alda	3
Savoy Orpheans	103	DA1025 Love has eyes Giannini	26
C1608-10 London Symphony ( <i>Haydn</i> )		DA300 Love, here is my heart ( <i>Silesu</i> )	
Barbirolli's Orchestra	89	J. McCormack	40
Londonderry air, The (Farewell		EA280 Love is just a little bit of heaven	
Cucullain)—		—Waltz Shilkret's Orch.	103
C994 By De Groot .. ..	88	EA635 Love is a dreamer M. Downey	63
B2375 By R. Goss-Custard ..	82	Love is meant to make us glad	
C1618 By L. Kennedy ( <i>Cellist</i> ) ..	80	—See "Merrie England" ..	151
C1470 By Virtuoso String Quartet ..	87	Love is mine ( <i>Gartner</i> )—	
B2943 By De Groot Trio .. ..	87	DA111 By Caruso .. ..	10
EA406 Lonely little bluebird		B2638 By J. Turner .. ..	72
Kahn's Orchestra	101	"Love Lies" .. ..	156
EA371 Lonely melody Whiteman's Or.	105	B2775 Love lies R. Foort	82
EA431 Lonesome in the moonlight		B2464 Love lily, The ( <i>Thompson</i> )	
Shilkret's Orchestra	103	B. Mummery	69
Lonesome Road, The—		D1064 Love makes the world a merry-	
EA550 By Gene Austin .. ..	114	go-round Harry Lauder	116
EA562 By Shilkret's Orch.—F.T. ..	103	B1788 Love me now De Groot's Orch.	100
E187 Long day closes, The		DB125 Love me or not ( <i>Secchi</i> ) Caruso	9
Gresham Singers	65	B2570 Love me to-night	
C154 Longing ( <i>Organ</i> ) Casey	81	Oldham-Melville	69
Lontan, lontan—See "Eugen		Love never dies .. ..	162
Onegin" .. ..	123	B1750 Lovely kind and kindly loving	
EA393 Look what you've done		P. Dawson	61
Charles Fry Orchestra	100	B2471 Lovely night ( <i>Barcarolle</i> )	
B2446 Lord, for Thy tender mercies		V. Lambelet-D. Lebish	67
sake New College Chapel Choir		EA561 Love tales of Alsace-Lorraine—	
Oxford	77	Fox-Trot Waring's Penns.	105
EA204 Lord, have mercy Russian Choir	78	Love went a-riding—	
DA324 Lord is my light, The		E414 By T. Davies .. ..	60
McCormack	40	B2756 By B. Mummery .. ..	69
Lost Chord, The ( <i>Sullivan</i> )—		Love will like a birdling—See	
C1599 By E. Ackland .. ..	57	"Carmen" ( <i>Habanera</i> ) .. ..	121
EB6 By Assoc. Glee Clubs .. ..	74	B561 Love's dream after the ball	
DB133 By E. Caruso .. ..	9	( <i>Czibulka</i> ) Venetian Trio	88
B2313 By Coldstream Guards Band ..	106		
B1580 By Coltham-Glynnne .. ..	60		

# "HIS MASTER'S VOICE" RECORDS

	Page		Page
B2988 Love's garden of roses R. Foort	82	B5317 Magnolia Whiteman's Orch.	106
DB170 Love's old sweet song ( <i>Malloy</i> )		C731 Maid in America—F.T.	
DB304 By Culp ( <i>Contralto</i> ) ..	15	Met. Dance Band	102
DB1410 By Homer ( <i>Contralto</i> ) ..	32	Maid of the Mountains—Musical	
DB1200 Love's old Sweet song ..	57	Comedy ..	156
	McCormack	B2958 Maid peeped out, The	
C1143 Love's sentry	39	Folk Dance Band	108
B. Mummery & K. Hilliard	66	DB683 Maiden's wish	
Lover, come back to me—		E328 Mainacht ( <i>Brahms</i> )	Paderewski 217
B3037 By L. Davies ..	60	L. Demuth 208	
B3045 By R. Foort ( <i>Organ</i> ) ..	82	Maire, my girl—	
B5634 Fox-Trot—By Arden—Ohman Or.	99	DB632 By J. McCormack ..	39
DA985 Lover's curse M. Sheridan	52	B2331 By J. Turner ..	72
Love's dream—		Make-believe—	
B2012 Waltz—By Savoy Orpheans ..	103	E4510 By M. Downey ..	62
B2937 By W. Melville and D. Oldham		B2862 By E. O'Henry ..	83
(Duet) ..	69	B5471 By P. Whiteman's Orchestra ..	106
E4642 Low down rhythm High Hatters	100	Makin' Whoopee—	
DA287 Low-backed car, The		E4498 By Olsen's Music ..	102
McCormack	40	E4538 By Eddie Cantor ..	114
Lucky Boy ..	162	Mal reggendo—See Verdi ("Tro-	
Lucia de Lammermoor ..	128	vatore") ..	137
E4333 Lucky in love—Fox-Trot		DB119 Mamma mia	Caruso 9
Olsen's Music	102	DA209 Mamma usciva di casa—See	
B2698 Lowlands J. Goss and Quartet	65	"Zaza" ..	139
Lucrezia Borgia ..	128	E4384 Mammy is gone	Revellers 117
DA1024 Luise	26	B2688 Man I love, The	G. Hayes 66
DA120 Luna d'estate ( <i>Tosti</i> )	E. Caruso 10	B3078 Man who brings sunshine	P. Dawson 61
DA335 Luna Lu	De Lucia 208	Man Who Laughs	163
C1313 Lute player, The	P. Dawson 62	DB709 Mandoline ( <i>Debussy</i> )	Melba 215
D1149 Lux Aeterna—See "Requiem" ..	183	DA797 Mandolin Serenade	B. Gigli 27
DB592 Luz de la luna, A la		B2495 Mandrilita	G. Metaxa 68
Caruso and De Gogorza	10	Manella mia—	
D1081 & D1082 Lyric Suite ( <i>Grieg</i> )		DB121 By Caruso ..	206
Royal Albert Hall Orch.	93	DB1247 By Giannini ..	26
		Manon ..	128
		Manon Lescaut ..	128
		DA127 Mantilla, La	Mattie Battistini 6
		B2178 Mantilla, La—Tango	
		Veraldi Band	105
		M'appari—See "Marta" ..	129
		DA606 Marcheta	McCormack 40
		D1214 March (Casse-Noisette)	
		Philadelphia Orch.	92
		B1545 March of the Cameron men	Peter Dawson 61
		E521 March of the Caucasian chief	
		Philadelphia Orchestra	92
		D1082 March of the Dwarfs	
		R.A.H. Orchestra	93
		D1618 March of the Smugglers	
		Philadelphia Orchestra	92
		C1277 March on a theme of Handel	
		Meale	83
		B122 March past of the Cameron	
		Highlanders and Gordon	
		Highlanders	Pipers and
		Drummers of Scots Guards	86
		B122 March past of the Royal Scots	
		Royal Highlanders	
		Pipers and Drummers of Scots Gds.	86
		C1601 March to Trenches	
		Community Singing	76
		B2363 Marche Festive A. Meale ( <i>Organ</i> )	83
		B2655 Marche Grotesque	U. Bourne 84
		Marche Hongroise—See Berlioz	169

## M

DA978 Ma curly-headed baby		H. Lashanska	37
C1567 Ma perche ("Boris Godounoff")	120		
DB137 Ma se m'e forza—See "Ballo in		Maschera" ..	120
Macbeth ..	128		
Macdowell, Edward ..	181		
DA749 Macgregor's gathering ( <i>Lee</i> )		J. Hislop	31
DA293 Macushla	J. McCormack 40		
Madame Pompadour ( <i>Leo Fall</i> )	156		
DA555 Madamina ("Don Giovanni")		( <i>Mozart</i> ) ..	122
Madre pietosa—See "Forza del		Destino" ..	125
B744 Madrigal ( <i>Chaminade</i> )	H. Eisdell 63		
C1345 Madrigal	R. Goss-Custard 83		
DA751 Madrigal Espanol	T. Schipa 50		
DA698 Magari ( <i>Felippi</i> )	T. Dal Monte 16		
DB709 Magdalen at St. Michael's		Melba	215
B1189 Mage on a cree—See Victor Military		Band ..	109
B2954 Mage on a cree	Folk Dance Bd. 108		
D1079 Magic Fire Scene—See "Val-		kyrie" ..	138
Magiche note—See "Queen of		Sheba" ..	133



# " HIS MASTER'S VOICE " RECORDS

	Page		Page
<b>Marche Lorraine (Ganne)—</b>		<b>D1044-1045 Mater ora filium (Bax)</b>	
B2941 By Coldstream Guards Band ..	107	Leeds Festival Choir	77
B2907 By La Garde Republicaine ..	108	<b>B2770 Matthew, Mark, Luke and John</b>	
<b>Marche Militaire (Schubert)—</b>		E. Lough, etc.	67
C207 By Coldstream Guards Band ..	107	<b>DB907 Matthew Passion (Bach) Offers</b>	44
B2353 By A. Meale (Organ) ..	83	<b>Mattinata (Leoncavallo)—</b>	
C1279 By Royal Opera House Orch. ..	93	DA332 By Martinelli ..	39
C1499 By Hambourg ..	85	DA1008 By A. Pertile ..	46
ED9 By San Francisco Orchestra ..	94	DA463 By Smirnoff ..	52
<b>C1176 Marche Militaire (Gounod)</b>		E417 By De Reszke Singers ..	62
Coldstream Guards Band	107	DA546 By Caruso ..	206
<b>DA961 Marche Miniature</b>		B2357 <b>Mattinata (Tosti)</b> S. Coltham	59
H. & F. Kreisler	36	DA299 <b>Mavis (Craxton)</b> McCormack	40
<b>C1258 Marche Pontificale (Widor)</b>		DB1000 <b>May breeze (Mendelssohn)</b>	
H. Dawson (Organ)	82	F. Kreisler	35
<b>D1046 Marche Slave (Tchaikovsky)</b>		<b>DA394 May Morning, A</b> E. Williams	56
Philadelphia Orchestra	92	<b>May night</b> ..	129
<b>B2423 Marching through Georgia</b>		<b>Maybe—</b>	
Community Singing	76	EA256 By F. Baur ..	58
<b>Marconi Training Signals</b> ..	113	B5345 By Shilkret's Orchestra ..	103
<b>B1478 Marguerite (White)</b> S. Coltham	59	EA326 <b>Maybe I'll baby you—Fox-Trot</b>	
<b>DA815 Marguerite (Rachmaninoff)</b>		Waring's Pennsylvanians	105
F. Kreisler	35	EA593 <b>Maybe, who knows?</b> G. Austin	114
<b>Maria Mari (E. di Capua)—</b>		EA434 <b>Maybe you'll be the one who'll</b>	
DA353 By Ruffo (Baritone) ..	49	be the one Hickman's Orch.	100
DA463 By Smirnoff (Tenor) ..	52	B2475 <b>Mazur (Borowski)</b> De Pietro	79
EA458 <b>Marie—Waltz</b> Troubadours	104	<b>Mazurka—See Chopin</b> ..	172
<b>Maritana</b> ..	128	<b>DA551 Mazurka (Zarzycki)</b> Powell	218
<b>B2221 Market Square</b> Geo. Baker	58	<b>McGlocheil's men—</b>	
<b>Marriage of Figaro (Mozart)—</b>		B1777 By Leno ..	214
See "Nozze di Figaro" ..	131	EA121 <b>Meadow lark</b> J. Crawford	81
<b>DB1030 Mariee Wiegenlied</b>		<b>Mean to me—Fox-Trot</b>	
E. Gerhardt	26	EA548 By Reisman's Orchestra ..	102
<b>Marseillaise, La (Rouget de l'Isle)—</b>		EA622 By Carroll Gibbon's Playmates	84
DB162 By Calve (Soprano) ..	8	B2219 <b>Me an' Andra</b> A. Beddie	114
B106 By Garde Republicaine Band ..	108	<b>EA258 Me and Jane in a 'plane—Fox-</b>	
DB924 By Journet ..	33	Trot	Hylton's Orch. 101
B2907 By La Garde Republicaine Band	108	<b>Me and my shadow—</b>	
C1217 <b>Martial Moments</b>		EA189 By J. Smith ..	118
Coldstream Guards Band	107	EA252 By Salom Orchestra ..	98
<b>B5634 Marianne—Fox-Trot</b>		EA200 By Shilkret's Orchestra ..	103
Arden-Ohman Orchestra	99	<b>Me and the man in the moon—</b>	
<b>Mary—</b>		EA491 By J. Crawford ..	81
DA901 By J. Hislop ..	31	EA486 By H. Kane ..	115
EA301 By J. Crawford ..	81	EA490 By Weem's Orchestra ..	105
EA291 <b>Fox-Trot—Whiteman's Orch.</b>	106	<b>EA620 Me Queres—Fox-Trot</b>	
EA339 <b>Mary Ann</b> Marvin-Smale	116	Rudy Vallee and His Yankees	104
<b>C1074 Mary and Dorothy, The—Folk</b>		<b>Me voici dans son boudoir—See</b>	
Dance Black Diamonds Band	106	"Mignon" ..	130
EA101 <b>Mary Lou</b> Goodrich Orchestra	100	<b>C1321 Meditation (D'Evry)</b>	
<b>Mary of Argyle (Nelson)—</b>		H. Dawson (Organ)	82
B1486 By Sydney Coltham (Tenor) ..	59	<b>Meditation—See "Thais"</b> ..	136
DA302 By McCormack (Tenor) ..	40	<b>DA246 Meditation (Glazounoff)</b> Heifetz	30
DA384 By Evan Williams (Tenor) ..	56	B3124 <b>Medley of Xmas Melodies.</b> In	
<b>B2719 Mary Make-believe</b> N. Coward	60	two Parts	A. Meale 83
<b>Masks of the devil</b> ..	163	EA623 <b>Medley of old songs</b> L. James	83
<b>Masquerade</b> ..	163	<b>Meeting of the Waters, The—</b>	
<b>DA493 Massa's in de cold ground</b>		B2294 By Gresham Singers ..	65
Efrem Zimbalist	56	DA985 By M. Sheridan ..	52
<b>Massenet</b> ..	181	Mefistofele ..	129
<b>Mass in B Minor (Bach)</b> ..	167	D1467 <b>Mein (Schubert)</b> Duhan	63
<b>Mastersingers of Nuremberg</b> ..	129	<b>Meistersinger von Nurnberg</b>	
<b>B5045 Matador—One-Step</b>		(Wagner) ..	129
Savoy Tango Orch.	103	<b>AN15 Meloch al, Kol Hoolom</b>	
<b>DA380 Mate o' mine</b> C. Whitehill	55	Rosenblatt	74

**" HIS MASTER'S VOICE " RECORDS**

	Page		Page
DA511 Melodie ( <i>Paderewski</i> ) Kreisler	35	DB933 Midnight review T. Chalapain	15
DB425 Melodie ( <i>Tchaikovsky</i> ) M. Elman	20	Midsummer Night's Dream—	
DB674 Melodie de Gluck Jan Kubelik	36	See Mendelssohn	182
C1575 Melodious Memories		DB173 Mighty lak' a rose ( <i>Nevin</i> )	21
Hylton's Orchestra	101	Geraldine Farrar	21
Melody in F ( <i>Rubinstein</i> )—		Mignon	130
DA250 By Hempel ( <i>Soprano</i> )	31	Mikado—See under Gilbert and	
DA833 By Casals	12	Sullivan	141
B2614 Melody in F C. Sharpe	80	DB639 Milagro de la Virgen, El	9
B561 Melody of love Florentine Qte.	87	Caruso	9
Memories of France—		DB1125 Military March, E Flat ( <i>Schubert</i> )	4
EA413 By G. Austin	113	Backhaus	4
EA417 By The Troubadours	104	C1226-7 Military Tattoo	
DA434 Memory, A ( <i>Goring Thomas</i> )		Coldstream Guards Band	107
By Kirkby Lunn	38	B1822 Military Two-Step ( <i>Bagpipes</i> )	
DA575 Memory's garden F. Alda	3	Pipe-Major Henry Forsyth	79
EA619 Mem'ries of one sweet kiss		DB462 Millions d'Arlequin, Les ( <i>Drigo</i> )	56
Paul Oliver	69	Zimbalist ( <i>Violin</i> )	56
Mendelssohn-Bartholdy	181	B2368 "Millions d'Arlequin" Serenade	96
DA387 Menra Gwen E. Williams	56	De Groot and Piccadilly Orch.	
DA777 Menuet ( <i>Bach</i> ) F. Kreisler	35	B1936 Millions of Harlequin—Waltz	103
B1003 Menuet ( <i>Handel</i> ) M. Hayward	88	Savoy Havana Band	103
DA862 Menuet ( <i>Debussy</i> ) Casals	12	Mimi! e ver siam qui—See	
E268 Menuet Lemmone	80	"Boheme"	120
D1187 Menuet from Quartet in E		Minaccie, i fieri accenti, Le—	
( <i>Dittersdorf</i> ) Virtuoso Quartet	87	See "Forza del Destino"	125
E74 Meynell Hunt R. Radford	70	EA305 Mine, all mine—Fox-Trot	99
Mercenary Mary	156	Coon-Sanders Orch.	99
D1308 Mercury Symphony Orchestra	95	B1477 Miner's dream of home, The	61
DA351 Meriggata ( <i>Leoncavallo</i> ) T. Ruffo	49	Peter Dawson	61
B3082 Mermaid, The S. Robertson	70	D1214 Miniature Overture ( <i>Tchaikovsky</i> )	92
Merrie England	151	Philadelphia Orchestra	92
DB610 Merry Butterweek Chaliapin	206	B1077 Minnehaha Lau and Kaili	81
B2959 Merry Milkmaids, The		Minstrel boy, The ( <i>Moore</i> )—	
Folk Dance Band	108	By Sydney Coltham ( <i>Tenor</i> )	59
Merry Widow, The ( <i>Lehar</i> )	157	DA295 By McCormack ( <i>Tenor</i> )	40
Merry Wives of Windsor	132	Minuet in G ( <i>Beethoven</i> )—	
D403 Message boy, The Harry Lauder	115	DA200 By Elman	20
B1682 Merry Widow—Waltz		B2873 By O'Henry ( <i>Organ</i> )	83
Whiteman's Orchestra	106	B2390 By C. Sharpe	80
C1589 Message of Christmas, The		Minuet ( <i>Boccherini</i> )—	
Westminster Cen. Hall Choir	79	DA267 By Kreisler ( <i>Violin</i> )	34
D837 Message to children of Empire		DB395 By Maud Powell ( <i>Violin</i> )	47
Earl of Meath	215	F3036 By New Symphony Orchestra	91
S4800 Message to the people of North		B2697 By Victor Olof Sextet	81
America B. Mussolini	110	D1638 Minuet ( <i>Elgar</i> ) London Sym Or.	91
DA213 Messagero Amoroso		DB910 Minuet ( <i>Haydn</i> ) R. Chemet	13
A. Galli-Curci	25	DB230 Minuet ( <i>Padre Martini</i> ) Elman	20
Messe Solennelle—See Rossini	185	DA244 Minuet ( <i>Porpora-Kreisler</i> ) Heifetz	30
"Messiah" ( <i>Handel</i> )	178	DB586 Minuet E. Zimbalist	56
EB31-2 Metropolis		DA200 Minuet in D ( <i>Haydn</i> ) Elman	20
Whiteman's Concert Orch.	99	Minuet in G ( <i>Paderewski</i> )—	
DA173 Mezzanotte! Ah! che vegg' io—		DA267 By Kreisler	34
See "Ballo in Maschera"	120	DB1090 By Ignace Jan Paderewski	45
EA535 Mi amado Lupe Velez	73	B103 By Coldstream Guards Band	106
EA545 Mia Bella Rosa—Fox-Trot		EA240 By Victor Concert Orchestra	98
Hamp's Kentucky Serenaders	100	B3026 By M. Weber's Orchestra	99
Mia canzone, la ( <i>Tosti</i> )—		DB945 Minuets Nos. 1 and 2 ( <i>Bach</i> )	30
DA116 By Caruso ( <i>Tenor</i> )	10	J. Heifetz	30
DA458 By Caruso ( <i>Tenor</i> )	206	DB953 Mio Signore ("Otello")	
DB144 Mia piccirella—See "Salvator		Zenatello—Noto	56
Rosa"	134	Mio tesoro intanto—Don	
DB128 Mia sposa sara la mia bandiera		Giovanni	123
Caruso	9	Mi par d' udir ancora—See	
C501 Micawber and Uriah Heep		"Pescateri di Perle"	134
Bransby Williams	111	B2177 Mi querer—Tango Varaldi Band	105
B2507 Midnight bells			
De Groot's Orchestra	96		



# "HIS MASTER'S VOICE" RECORDS

Page

AM219	Mi Scheberach	J. Rosenblatt	74
DK123	Mira la bianca luna (Rossini)		
	Destinn & McCormack		41
	Mira, o Norma—See "Norma"		131
B3028	Mirage	De Groot Trio	87
	Mireille		130
	Miserere—See "Il Trovatore"		137
	Miss Annabelle Lee—		
EA286	By Whiteman's Rhythm Boys		118
EA296	By Weems and His Orchestra		105
B980	Miss Drummond o' Perth		
	Pipe-Major D. Smith		86
B2940	Miss Lucy Long	J. Goss	65
AS38	Miss Priscilla Prim		
	Uncle Charlie		112
EA429	Mississippi mud	Whiteman's Orchestra	106
C1574	Mississippi Suite	Whiteman's Concert Orch.	99
EA614	Miss you	Vallee's Yankees	104
E513	Mit dem grünen Lautenbunde	Duhan	63
	Mme. Butterfly		130
B1779	Mocking bird (Leno)	Leno	214
DB326	Molly Bawn	J. McCormack	39
EA375	Molly Malone	Shilkret's Orch.	103
B2139	Molly of Donegal	P. Dawson	61
	Molly on the shore (Grainger)—		
DB254	By Flonzaley Quartet		23
DA696	By F. Kreisler		35
B2589	By Virtuoso Quartet		87
	Moment Musical (Schubert)—		
DB318	By F. Kreisler		34
DA776	By P. Casals		12
DB1033	By Backhaus		4
D1209	By Virtuoso Quartet		87
DB1126	By Backhaus		4
EA342	Moments with you—Waltz		
	The Troubadours		104
DM109	Mon coeur est penetre d'epou-		
	vante!—See "Faust"		124
	Mon coeur s'ouvre a ta voix—		
	See "Samson et Dalila"		135
B1467	Mona	Sydney Coltham	59
B1068	Mona Kiea	The Hawaiians	81
DB513	Monologue from "Faust" Moissi		216
DB519	Monologue from "Hamlet"	A. Moissi	216
C1076	Moon Daisies	Sydney Coltham	56
	Moon hath raised her lamp—		
	See "Lily of Killarney"		127
	Moonlight and roses—		
DA741	By J. McCormack		41
B2427	By Salom Orchestra		98
EA611	Moonlight march	Olsen's Orch.	102
C1407	Moonlight on the Alster		
	M. Weber's Orchestra		98
	Moonlight sonata (Lietnoven)		169
EA312	More I see of Maggie O'Mooee,		
	The—Waltz	The Sylvians	104
EA184	More we are together—F.T.		
	Shilkret's Orchestra		104
B2498	Moresque (Granados)	U. Bourne	84
	Morgen! (R. Strauss)—		
DA644	By J. McCormack		41
1010	By E. Schumann		50
3511	Morgengruss (Schubert)	Duhan	63

Page

C1298	Morning ("Peer Gynt")		
	R. Opera House Orchestra		93
	Morning—noon and night—		
C1594	By Coldstream Guards Band		107
C1667	By Vienna Phil. Orchestra		96
D963 to D966	Morning Prayer—Church		
	Service The Rev. E. H. Fel-		
	lowes and Windsor Castle Choir		76
	Morning was gleaming—See		
	"Mastersingers"		129
	Morris dance and torch dance		
	—Henry VIII. Dances—		
C722	By Marjorie Hayward (Violin)		88
B120	By Coldstream Guards Band		106
D143	By Royal Albert Hall Orchestra		93
B4580	By Victor Military Band		109
	Morro, ma prima in grazia—See		
	"Ballo in Maschera"		120
C1566	Moscoviti! Boris e inflessibil		
	Boris Godounoff		120
	Mother's Boy		163
B2917	Mother Carey	K. Falkner	
	Mother knows best		163
	Mother Machree (Olcott & Ball)—		63
B2374	By Silver-Masked Tenor		71
DA958	By J. McCormack		41
EA29	By Victor Salon Trio		88
B2876	By J. Turner (Tenor)		72
	Mother, my dear—		
DA394	By E. Williams		56
DA765	By McCormack		41
	Mother o' mine—		
E533	By J. Brownlee		59
DA314	By J. McCormack		40
B2813	Motoring without tears		
	A. Baddeley—Du Garde Peach		114
	Mountain greenery—		
EA255	By F. Crumit		114
B5313	By Kahn's Orchestra		101
C1343	Mountain lovers	J. Turner	72
EA586	Mountains ain't no place		
	F. Crumit		114
B1265	Mountains o' Mourne	P. Dawson	61
	Moussorgsky		182
	Mozart		183
C1266	Mr. Beveridge's Maggot		
	Folk Dance Band		108
D396	Mr. John Mackay	H. Lauder	115
EA624	Mrs. Cohen at the Beach—2 pts.		
	F. Brice		114
B1779	Mrs. Kelly	Leno	214
B5696	Mucking about the garden—F.T.		
	J. Hylton's Orchestra		101
	Muette de Portici		130
D1468	Muller und der bach (Schubert)		
	Duhan		63
E512	Muller's blumen, Des (Schubert)		
	Duhan		63
C1444	Murmuring breezes	L. Gowings	65
D1461	Musensohn (Schubert)	Gerhardt	64
B2806	Music for rhythmic exercises		
	Small's Orch.		112
B2807	Music for simple dances		
	Small's Orchestra		112

# " HIS MASTER'S VOICE " RECORDS

	Page
DB131 Musica proibita E. Caruso	9
Musical comedies and plays— See pages ..	154-159
C1580 Musical switch, A Coldstream Guards Band	107
EA409 Must you wear a moustache? Happiness Boys	115
My ain folk (Lemon)— E85 By Edna Thornton (Contralto)	72
DB457 By Evan Williams (Tenor) ..	56
My Angel— B2750 By De Groot's Orchestra ..	96
EA400 By F. Baur ..	58
EA418 By J. Crawford ..	81
EA362 By Whiteman and His Orchestra	106
B2575 My beloved gondolier De Groot's Orchestra	96
EA551 My Bill Helen Morgan	117
EA473 My bird of paradise—Fox-Trot Hilo Hawaiian Orch.	100
EA374 My blackbirds arebluebirdsnow Goldkette's Orch.	100
My blue heaven— EA262 By G. Austin ..	113
EA265 By Whiteman's Orchestra ..	106
EA284 By J. Crawford ..	81
EB18 By Salon Orchestra ..	98
EA295 My blue mountain home Dalhart—Robison	114
EA523 My castle in Spain Waring's Pennvs.	105
EA259 My daddy—Fox-Trot The Troubadours	104
C1630 My darling—Waltz M. Weber's Orchestra	99
EA608 My dream memory All Star Orchestra	99
DA305 My dreams J. McCormack	40
EA612 My heart is bluer The Troubadours	104
My heart stood still— EA279 By M. Gideon ..	64
B5296 By Hylton's Orchestra ..	101
C1374 My home Aldershot Bands	108
DJ101 My homeland Destinn & Gilly	19
B2799 My hula love Hilo Hawaiian Orchestra	100
My inspiration is you— C1577 By Hylton's Orchestra ..	101
EA518 By M. Downey (Tenor) ..	62
B5052 My Irish home sweet home— Waltz Savoy Orpheans	103
DA311 My Irish song of songs J. McCormack	40
B2019 My kid—Fox-Trot Savoy Orpheans	103
DA231 My laddie (Thayer) Alma Gluck	28
E432 My lady chlo De Reszke Singers	62
C1073 My lady Cullen Black Diamonds Band	106
DA311 My little town in the ould.. county down J. McCormack	40
B2897 My Lord, what a mornin' Robeson	70
B2830 My love dwelt in a Northern land Baraldi Trio	58
DA901 My love is like a red rose J. Hislop	31

	Page
My lovely Celia— B2464 By B. Mummery ..	69
DA1025 By Giannini ..	26
DA588 My love she's but a lassie yet Joseph Hislop	31
My Man { ..	163
EA511 By F. Brice ..	114
EA483 By Shilkret's Orch.—F.T. ..	104
EA357 My melancholy baby—F.T. All Star Orchestra	99
DA938 My mother Giannini	26
EA530 My Mother's eyes—Fox-Trot Waring's Pennvs.	105
D373 My old Dutch Albert Chevalier	114
DB277 My old Kentucky home Gluck	28
D1116 My old shako H. Dearth	62
My pet— EA369 By Marvin ..	116
EA373 By Whiteman's Orchestra ..	106
E345 My Prayer (Squire) P. Lett	67
EA273 My regular girl—F.T. Waring's Pennsylvanians	10
EA460 My Scandinavian gal Aaronson's Orchestra	99
My sin— EA601 By J. Crawford ..	82
EA592 By Waring's Pennsylvanians ..	105
DB511 My ships Kirkby Lunn	38
EA327 My stormy weather pal—Waltz Johnson's Penns.	101
EA504 My suppressed desire Coon-Sanders Orch.	99
My song of the Nile— EA625 By The Troubadours ..	104
EA626 By The Melody Three ..	117
EA549 My time is your time—F.T. Rudy Vallee's Con. Yankees	104
My trusty Swan—See Wagner ("Logengrin") ..	127
EA478 My Tonia—Fox-Trot Nat Shilkret's Orchestra	104
EA472 My varsity girl—Fox-Trot Nat Shilkret's Orchestra	104
B1777 My wife's relations Leno	214
DA474 My wild Irish rose McCormack	40
EA432 My window of dreams Waring's Pennsylvanians	105
B2155 My wireless set John Henry	115
C1095 My word, you do look queer E. Hastings	115
Myself when young— E181 By G. Baker ..	58
B2755 By S. Robertson ..	70

## N

Nabucodonosor ..	130
Nachtlager in Granada ..	130
EA412 Nagasaki Shilkret's Orch.	104
B2798 Naila Ballet Coldstream Band	107
DB926 Naila—Waltz W. Backhaus	4
C1263 Nancy's fancy Folk Dance Band	108
D1277 Nanny Lauder	116
EA107 Narcissus (Nevin) Victor-Kellog Orch.	113



# "HIS MASTER'S VOICE" RECORDS

	Page
National and Patriotic Selections—	
RE284 Empire Day Messages	
(Special) H.M. King George and H.M. Queen Mary	109
RD887 Sportsmanship	
H.R.H. The Prince of Wales	110
National Anthem, The—See "God Save the King"	109
EA69 National Emblem—March—Pryor's Band	108
EA591 National game, The	
Sousa's Band	109
Nature Immense—See "Damnation de Faust"	122
Naughty Marietta—Musical Comedy	157
C1234 Naval Patrol Coldstream Gds. Bd.	107
C1582 Nazareth Peter Dawson	62
Neapolitan nights—	
EA484 By Victor Salom Orch.	98
EA421 By Troubadours	104
Nearer, my God, to Thee—	
DA312 By McCormack (Tenor)	40
D278 By Edna Thornton (Contralto)	72
E139 By Westminster Cathedral Choir	79
B2950 By Westminster Central Hall Ch.	79
EB40 By Creatore's Band	108
Negro Spirituals—	
B2326 By P. Robeson	70
E436 By De Reszke Singers	62
"Nell Gwynn" dances	
B2987 New Symphony Orchestra	91
B3036 By New Symphony Orchestra	91
Nella calma—See "Romeo et Juliette"	134
Nella bionda—See "Don Giovanni"	122
Nemico della patria—See "Andrea Chenier"	119
Nero	131
B2458 Nessun Dorma—See "Turandot"	137
EA180 Nesting time Jesse Crawford	81
D1466 Neugierige, Der Duhan	63
D1083 Never weather beaten	
Westminster Choir	
B2955 Newcastle Folk Dance Band	108
B104 New Colonial March (Hall)	
Coldstream Guards Band	106
"New Moon"	157
New Orleans	163
New World Symphony—See Dvorak	174
B5117 Nice baby—Fox-Trot	
Savoy Havana Band	103
Nido di memorie, Un—See "Pagliacci"	131
D1124-6 "Nigger" Quartet (Dvorak)	
Budapest Quartet	86
DB620 Night Chaliapin	207
D1569-71 Nights in the gardens of Spain	
Symphony Orchestra	95
Night of love—Waltz—	
EA77 By Goodrich Orchestra	100
B1817 By De Groot's Orchestra	100

	Page
EA503 Night of memories	
Shilkret's Orchestra	104
DA818 Nightfall at sea J. Hislop	31
D477 Nightingale, The J. Lemmone	80
B2469 Nightingales	113
B2470 Nightingales with B. Harrison	113
Nina (Pergolesi)—	
DA120 By Caruso	10
DA740 By Martinelli	39
Ninna, nanna—See "Mignon"	130
B3118 Ninette McPherson (Organ)	83
Nirvana (Stephen Adams)—	
DB633 By McCormack (Tenor)	39
C1343 By J. Turner	72
Niun mi tema—See "Otello"	131
EA60 No more worrying—Fox-Trot	
Whiteman's Orch.	106
EA387 No News F. Crumit	114
No, non chiuder—See "Germania"	125
"No, No, Nanette"	157
No, Pagliaccio non son!—See "Pagliacci"	131
B5691 Nobody but you Shilkret's Orch.	104
DA574 Noche Feliz Caruso	10
B2655 Nocturne (Bourne)	84
DB1029 Nocturne a Raguze Paderewski	45
E507 Nocturne No. 2 (Fetes)	
Philadelphia Orchestra	92
B2524 Nocturne, Op. 165 (Chaminade)	
U. Bourne	84
DB380 Nocturne in B Flat (Paderewski)	
Paderewski	45
DB910 Nocturne in C Sharp Minor (Tchaikovsky)	
R. Chemet	13
Nocturnes—See Chopin	172
DB980 Noel (Adams) M. Offers	44
B2169 Nola (Arndt) Salon Orchestra	98
EA285 Nola The Revellers	117
DB630 Non e ver (Tito Mattei)	
McCormack	39
Non imprecare umiliati—See "La Forza Del Destino"	125
Non Piangere Liu—See "Turandot"	137
Non piu andrai—See "Nozze di Figaro"	131
Non so piu cosa son—See "Nozze di Figaro"	131
Non t'amo piu—	
DA548 By Caruso	206
DA1008 By A. Pertile	46
Non ve l'avevo detto—	
"Madame Butterfly"	130
None but the weary heart—	
DA205 By Hempel	31
DB226 By Elman	20
B2857 By De Groot's Orchestra	96
E534 By Maria Olczewska	69
Norma	131
D1081 Norwegian Rustic March	
R.A.H. Orchestra	93
DE622 Not a little autumn rain	
Chaliapin	207
EA508 Not understood W. Kings	110
EA344 Nothin'—Fox-Trot	
Shilkret and His Orch.	104

**"HIS MASTER'S VOICE" RECORDS**

	Page		Page
EA347 Nothin' on my mind—Fox-Trot Weems and His Orch.	105	EB30 O gentle presence Trinity Qt.	72
Nothing but the truth ..	163	E397 O gladsome night Brit. Nat. Opera Chorus	75
DB1002 Notturmo d'Amore B. Gigli	27	C1467 O God, our help in ages past Philharmonic Choir	77
7DB858 Novelette (Schumann) V. de Pachmann	18	B2017 O good ale Goss and Quartet	65
B1911 November (Tchaikovsky) U. Bourne	84	DA676 O had I Jubel's tyre! F. Hempel	31
DB541 November wind A. Moissi	216	D810 O Hellines Sinnbild Demuth	209
EA604 Now I'm in love Arnheim's Orch.	99	O Isis— E78 By Robert Radford .. ..	70
E405 Now is the month of maying The English Singers	63	E327 By Knupfer .. ..	213
DB108 Now let us depart Chaliapin	206	C1625 O Isis and Osiris—See "Flauto Magico" .. ..	125
Now sleeps the crimson petal— B2355 By B. Mummery .. ..	69	D1350 O Jesu help Three Choirs Festival	78
B2870 By D. Oldham .. ..	69	O Lis ona—See "Don Sebas- tiano" .. ..	123
DA434 By K. Lunn .. ..	38	O Lola—See "Cavalleria Rusti- cana" .. ..	121
B2621 Now we are six M. Crawford	60	C1337 O Lord increase my faith York Minster Choir	79
Nozze di Figaro .. ..	131	B2446 O Lord my God New College Chapel, Oxford	77
D1347 Nunc dimittis H. Goss-Custard	82	O love from thy power—See "Samson and Delilah" .. ..	134
DA333 Nun me guardate De Lucia	208	O lovely night (Landon Ronald)— C1631 By E. Ackland .. ..	57
DB226 Nur wer die Sehnsucht kennt (Tchaikovsky) Elman	20	DB512 By Kirkby Lunn .. ..	38
E534 By Maria Olczewska .. ..	69	DB350 By Dame Melba .. ..	42
Nursery Favourites Re-told— See Children's Records	111	B2395 By Glynne .. ..	64
Nursery Records—See Children's Records .. ..	111	E435 O love that will not let me go Choir of H.M. Chapels Royal	76
B2866 Nursery Rhymes. In two Parts Uncle George's Party	112	D306 O memory Allen-Lakin-Harrison	57
D1214-16 Nutcracker Suite (Tchaikovsky) Philadelphia Orch.	92	O Merveille—See "Faust" .. ..	124
<b>O</b>		O Mimi tu piu non torni—See "Boheme" .. ..	120
For Records beginning with "O"		O mio babbino caro—See "Gianni Schicchi" .. ..	126
B2954 Oaken leaves Folk Dance Bd.	108	O mon fils—See "Le Prophete" .. ..	133
C1678 O Bone Jesu Westminster Abbey Spec. Ch.	79	O monumento!—See "La Gio- conda" .. ..	124
DA457 O cease thy singing McCormack	41	DB456 O Na Byddai'n o Hyd Evan Williams	56
C1337 O clap your hands York Minster Choir	79	O night of love—See "Contes d'Hoffmann" .. ..	122
O come, all ye faithful— B2196 By Whitaker-Wilson (Organ) ..	83	O nuit d'amour—See "Faust" .. ..	124
B2160 By St. Swithin's Choir .. ..	78	O Paradiso—See "Africana" .. ..	119
C1589 By Westminster Cen. Hall Ch.	79	O patria mia!—See "Aida" .. ..	119
O Columbina—See "Pagliacci" ..	131	EA209 O promise me J. Crawford	81
C1398 O come everyone that thirsteth Temple Church Choir	75	O quanti occhi fisi—See "Madama Butterfly" .. ..	130
DA993 O could I but express in song T. Chaliapin	13	O rest in the Lord—See Mendel- ssohn ("Elijah") .. ..	181
O de' verd' anni miei—See "Ernani" .. ..	123	O Salutaris Hostia— DA625 By Sistine Choir .. ..	52
O Dieu! (Jewel Song)—See "Faust" .. ..	124	DB923 By M. Journet .. ..	33
D1241 O Divina!—See "Turandot" ..	137	O santa medaglia—See "Faust" ..	124
O Divine Redeemer— D1212 By F. Austral .. ..	57	B2543 O Saviour of the world Canterbury Cathedral Choir	75
03425 By Dame Clara Butt .. ..	8	B2940 O'Shallow Brown John Goss & Quartet	65
D279 O dry those tears Thornton	72	O soave fanciulla—See "Boheme" ..	120
O Elsa—See "Lohengrin" .. ..	127	O sole mio (Di Capua)— DA103 By Caruso .. ..	9
B2486 O flower of all the world W. Glynne	64	DA185 By de Gogorza .. ..	17
EA226 O dem golden slippers Dalhart-Robison	114		



**"HIS MASTER'S VOICE" RECORDS**

	Page		Page
DA335 By de Lucia .. ..	208	Oh! for the wings of a dove—	
DA729 By T. Schipa .. ..	50	DB351 By Dame Melba ( <i>Soprano</i> ) ..	42
DB1247 By Giannini .. ..	26	C1329 By Temple Church Choir ..	75
DA903 By de Gogorza .. ..	17	C1329 By E. Lough .. ..	67
B2588 By De Groot's Trio .. ..	87	DA760 Oh! how I miss you to-night	
B2792 By James .. ..	83	J. McCormack	41
EA100 By Shilkret's Orchestra ..	104	D1493 Oh, how I weary, dearie	
O! sommo Carlo—See "Ernani" ..	123	H. Lauder	116
DB594 O song divine de Gogorza	16	DB1182 Oh, I am suffocating—See	
B2493 O sons and daughters		"Boris" .. ..	120
Temple Church Choir	75	EB16 Oh, Kay!—Gems Revellers	117
O souverain! O juge! O pere!—		Oh, Kay!—Musical Comedy ..	157
See "Cid" .. ..	121	E401 Oh, loveliness beyond compare	
O Star of Eve—See "Tann-		(Mozart) T. Davies	60
hauser" .. ..	136	EA430 Oh, Lucindy The Revellers	117
B2017 O sweet fa's the eve		Oh mia Gilda!—See "Rigo-	
Gess & Quartet	65	letto" .. ..	134
O terra addio!—See "Aida" ..	119	B2236 Oh, Miss Hannah The Revellers	117
O that we two were maying—		Oh, night of love (Barcarolle)—	
By Gluck and Homer .. ..	28	See "Contes d'Hoffmann" ..	122
B2434 By Lambelet-Lebush .. ..	67	Oh, rest in the Lord—See Men-	
B2740 By E. Ackland .. ..	57	delssohn ("Elijah") .. ..	181
O tu che in seno—See "Forza del		B3033 Oh, rock me, Julie	
Destino" .. ..	125	Paul Robeson	70
DB1087 O tu Palermo—See "Vespi		Oh, sleep! why dost thou leave	
Siciliani" .. ..	138	me?—See Handel ("Semele")	178
O vin' discaccia la tristezza—		EA309 Oh, Susanna Dalhart-Robison	114
See "Hamlet" .. ..	126	Oh, thou that telleth good tid-	
O vin dissipe la tristesse—See		ings—See Handel ("Messiah")	178
"Hamlet" .. ..	126	Oh tu, bell' astro—See "Tann-	
E450 O whistle and I'll come to you		hauser" .. ..	135
E. Scotney	71	E401 Oh, voice of magic melody	
O worship the King—		(Mozart) T. Davies	60
B2543 By Canterbury Choir .. ..	75	Oh! you have no idea	
B3047 By Temple Church Choir ..	75	EA403 By Coon-Sanders Orchestra ..	99
EA340 O ya ya—Fox-Trot		EA428 By J. Marvin .. ..	116
Whiteman and His Orchestra	106	DA1024 Ohie, Meneche D. Giannini	26
B138 Oakleigh Quick-step O. Oakley	79	D535 O-hi-o Harry Lauder	115
Oberon .. ..	131	DA328 Ol' Car'lina Galli-Curci	25
DB208 Occhi di fata M. Battistini	5	Ol' man river—	
D544 O'er the hills to Ardentenny		By P. Dawson .. ..	61
Sir Harry Lauder	115	B5475 By J. Hylton's Orchestra ..	101
EB30 O'er waiting harp strings		B2735 By Revellers .. ..	117
Trinity Quartet	72	B5471 By P. Whiteman's Orchestra ..	106
B2327 Officer of the day—March		C1505 By Chorus and Whiteman's Or.	106
Pryor's Band	108	DA333 Oilli, oila De Lucia	208
B2509 Off to Philadelphia P. Hemming	66	Old black Joe (Stephen Foster)—	
C1447 Offertoire sur deux Noels		By Gluck ( <i>Soprano</i> ) .. ..	28
Prendergast	83	DB304 By Homer ( <i>Contralto</i> ) .. ..	32
EA613 Oh, baby, what a night		DA493 By Zimbalist ( <i>Violin</i> ) .. ..	56
Murray-Scanlon	114	B835 Old comrades—March	
Oh' che volo d'augelli—See		Coldstream Guards Band	106
"Pagliacci" .. ..	131	EA339 Old-fashioned locket Marvin	116
B3126 Oh, come, all ye faithful		Old folks at home (Foster)—	
St. Margaret's Westminster Ch.	78	DA328 By Galli-Curci ( <i>Soprano</i> ) ..	25
Oh, could I but express in song		DB348 By Dame Melba ( <i>Soprano</i> ) ..	42
(L. Malashkin)—		03054 By A. Patti .. ..	217
DB104 By Chaliapin .. ..	13	DA337 By Dame Melba ( <i>Soprano</i> ) ..	215
B2425 By Peter Dawson .. ..	61	B1506 By Vocal Quartet .. ..	73
Oh, de' verd' anni miei—See		EA288 Old guitar and an old refrain	
"Ernani" .. ..	123	—Fox-Trot Kahn's Orch.	101
B3033 Oh! didn't it rain		B1596 Old Jim's Christmas hymn	
Paul Robeson	70	P. Dawson	61
B5362 Oh, Doris, where do you live?—		Old man sunshine—	
Fox-Trot Hylton's Orch.	101	EA422 By George Olsen's Orch. ..	102
DB457 Oh! dry those tears E. Williams	56	EA423 By J. Marvin .. ..	115

**" HIS MASTER'S VOICE " RECORDS**

	Page		Page
B2956 Old mole, The Folk Dance Band	108	EA582 One in the world, The—Fox-Trot	105
C1644 Old Noll's jig Folk Dance Band	108	R. Vallee's Yankees	
EA413 Old pals are the best G. Austin	113	One kiss ("New Moon")—	
Old refrain, The—		EA632 Waltz—By Troubadours	104
DA286 By McCormack (Tenor)	40	B3037 By L. Davies	60
DA269 By Kreisler (Violin)	34	B3045 By R. Foort (Organ)	82
B1630 Old rustic bridge by the mill, The	61	EA207 One sweet letter from you	
P. Dawson		G. Austin	113
C1618 Old Scotch melody L. Kennedy	80	DB1140 One lives but once	
B2368 Old Spanish song (Aubert)		Rachmaninoff	48
De Groot and Picc. Orch.	96	EA437 One step to Heaven	
C1479 Old superb, The P. Dawson	62	Busse Orchestra	99
B2471 Old sweet song		EA200 One summer night—Fox-Trot	
V. Lambelet-D. Lebish	67	Kahn's Orchestra	101
B2937 Old sweet song, The (Caprice Viennois)		EA604 One sweet kiss Arnheim's Orch.	99
W. Melville-D. Oldham	69	One-two-three—	
C1681 Old time songs. In two Parts		B1068 By Hawaiians	81
J. Hylton and Orchestra	101	EA24 By Ferera-Franchini	81
AM215 Omar rabbi elosor J. Rosenblatt	74	B2507 One way street De Groot's Or.	96
Ombra mai fu—Largo—See Handel	179	Only a rose—	
On l'appelle Manon—See "Manon"	128	B2426 By C. Thomson	72
DA273 On Miami shore—Waltz		B2491 By R. Foort	82
F. Kreisler	34	B2570 By Oldham-Melville	69
B2326 On ma journey P. Robeson	70	B2284 Only for you De Groot's Orch.	96
03063 On parting A. Patti	217	EA313 Ooh! maybe it's you	
On the airy ocean—See "Demon"	122	Whiteman's Orchestra	106
EA620 On the Alamo—Fox-Trot		Onward, Christian soldiers—	
R. Vallee and His Orch.	104	EA435 By Choir of H.M. Chapels Royal	76
EA423 On the banks of Allan Water		EB40 By Creator's Band	106
E. Thornton	72	DB449 Open the gates of the temple	
B1068 On the beach at Waikiki		E. Williams	56
The Hawaiians	81	ED10 By R. Crooks	60
B2153 On the campus Goldman's Band	108	Or sai chi l'onore—See "Don Giovanni"	122
E533 On the day I get leave		B3015 Or son sei mesi—See "Fanciulla Del West"	124
J. Brownlee	59	Ora e per sempre addio—See "Otello"	131
B1380 On the field of glory		Ora stammi a sentir—See "Tosca"	136
Coltham and Dawson	60	B1372 Oranges and lemons—Folk Dance	106
EA82 On the Riviera—Fox-Trot		Black Diamonds Band	
International Novelty Orch.	101	Oratoria records—See Handel, Mendelssohn and Rossini	178, 181, 185
EA560 On the top of the world alone		D830 Oremus pro pontifice Chorus	211
M. Chevalier	114	Orfeo ed Euridice	131
On wings of song—		D1619 Organ Prelude and Fugue (A Minor) (Bach)	85
DB1216 By J. Heifetz	30	B2784 Orientale (Glazounov)	
C1439 By Hambourg	85	Virtuoso Quartet	87
D1283 By T. Davies	60	DA1010 Orientale (Cui)	20
On with the motley ("Pagliacci")	131	Orpheus—See "Orfeo ed Euridice"	131
On with the show	163	C1262 Orpheus aux Enfers (Offenbach)	
Onaway, awake, beloved—		De Groot and Picc. Or.	97
C1344 By H. Dearth	62	Otello	131
B2561 By P. Dawson	61	Ou va la jeune hindoue?—See "Lakme"	127
B2461 One alone ("Desert Song")		D284 Ould John Braddlem C. Tree	72
G. Baker	58		
B2694 One little hour J. Turner	72		
EA565 One that I love loves me, The			
R. Vallee's Yankees	105		
EA528 One for all—All for one—Fox-Trot			
Shilkret's Orch.	104		



**" HIS MASTER'S VOICE " RECORDS**

	Page
Our dancing daughters ..	163
B2532 Our district visitor W. Wynne	118
Out of the dawn—	
EA398 By Shilkret's Orchestra ..	104
EA418 By J. Crawford ..	81
EA440 Out in the new mown hay	
A. Penn	117
EA611 Out where the moonbeams	
Olsen's Orchestra	102
EA596 Outside—F.T. Aaronson's Com.	99
B2743 Outward bound P. Dawson	61
B3085 Over the garden wall. In two	
Parts J. Henry	115
Over there—	
DA121 By E. Caruso ..	10
EB33 By Male Chorus ..	77
C1369 Overture 1812	
Coldstream Guards Band	107
See also Tchaikovsky ..	190
ES7 Ovinu Malkeinu ..	
J. and L. Rosenblatt	74

**P**

Pace mio dio—See "Forza del	
Destino ..	125
DA636 Padriac the fiddler	
McCormack & Kreisler	40
Pagan love song—	
EA558 By The Troubadours ..	104
EA633 By Salon Orchestra ..	98
Pagliacci ..	131
B5159 Palace of dreams—Fox-Trot	
Hylton's Orchestra	101
Pale moon—	
B2355 By Mummery ..	69
EA399 By National Cavaliers ..	62
Palestrina ..	183
Palms, The (Faure)—	
B2271 By P. Dawson ..	61
DB984 By J. McCormack ..	39
B2099 Pal of my cradle days—Waltz	
Whiteman's Orch.	106
Paloma, La (Yradier)—	
B186 By de Gogorza ..	16
DA699 By Granforte ..	29
DA782 By De Gogorza ..	17
EA190 By J. Crawford (Organ)	81
DA1002 By Galli-Curci ..	25
EA100 Paloma, La—Fox-Trot	
Shilkret's Orchestra	103
EA595 Pals forever The Melody Three	117
B1817 Panama twilight—Waltz	
De Groot's Orchestra	100
Panis Angelicus—	
DB962 By G. Ljungberg ..	37
DB1095 By J. McCormack ..	39
B1037 Papillons Una Bourne	84
B1325 Parade of the wooden soldiers	
Mayfair Orchestra	97

	Page
B805 Paradise for two ("Maid of the	
Mountains") Leigh and Dawson	62
EA550 Paradise Isle M. Downey	62
DA711 Parigi, o cara—See "Traviata"	136
Parla! (Valse cantabile) (Arditi)	
Parla! (Valse cantabile) (Arditi)	
DB298 By Hempel (Soprano) ..	31
DA928 By Galli-Curci ..	25
Parlate d'amor, Le—See "Faust"	124
Parle moi de ma mere See	
"Carmen" ..	121
Parmi veder le lagrime—See	
"Rigoletto" ..	133
Parsifal ..	132
Parson's farewell—	
B1189 By Victor Military Band ..	109
B2956 By Folk Dance Band ..	108
Parted (Tosti)—	
C1702 By E. Ackland (Contralto) ..	57
B2920 By De Groot & T. Casey ..	88
C1076 By Sydney Coltham (Tenor) ..	59
DA291 By McCormack (Tenor) ..	40
C829 By De Groot & Piccadilly Orch.	96
DA118 By Caruso (Tenor) ..	206
Partida, La (Alvarez)—	
DB639 By Caruso (Tenor) ..	9
DB186 By de Gogorza (Baritone) ..	16
DB995 Partita in G minor (Bach)	
"Adagio" F. Kreisler	35
C1501 Pas des cymbales	
Coldstream Guards Band	107
Passing by (Purcell)—	
DA154 By Julia Culp (Contralto) ..	15
E483 By J. Brownlee ..	59
EA264 Pastafazoola Happiness Boys	115
B2987 Pastoral dance "Nell Gwynne"	
New Symphony Orchestra	91
C777 Pastoral song, The H. Weldon	118
D1473-7 Pastoral Symphony	
Vienna Phil. Orchestra	96
D1145 Pastorale (Franck) M. Dupre	82
ES6 Pastuchel J. Rosenblatt	74
DA609 Pathetic Study (Scriabine) Cortot	15
D1188-9 Pathétique sonata (Beethoven) ..	169
D1190-4 Pathétique Symphony (Tchaikovsky)—See Symph. Orchestra	95
Patience (Sullivan) ..	142
D1113 Patrem Omnipotentem—See	
Mass in B Minor ..	167
D1467 Pausa (Schubert) Duhan	63
B2413 Pavane (Couperin) C. Sharpe	80
B143 Peal of church bells	
Borland and Chapman	79
Pecheurs de Perles ..	132
C1298-99 Peer Gynt suite (Grieg)	
R. Opera House Orchestra	93
C1571-72 Peer Gynt suite No. 2 (Grieg)	
New Symphony Orch.	98
Peggy Ann—Musical Comedy ..	157

**"HIS MASTER'S VOICE" RECORDS**

	Page		Page
Per me giunto—See "Don Carlos" .. .. .	122	B2210 Pink Lady—Musical Comedy ..	157
Per me ora fatale—See "Trovatore" .. .. .	137	Piper of Dundee A. MacGregor ..	67
DB119 Perche ( <i>Pennino</i> ) Enrico Caruso	9	Pique Dame ( <i>Tchaikovsky</i> ) ..	132
EA450 Pere de la victoire Garde Republicaine	108	C1594 Pique Dame—Overture ( <i>Suppe</i> ) Coldstream Guards Band	107
EA629 Perhaps R. Vallee & His Yankees	105	D1434 Pirate, The Lauder	111
DA232 Perfect day, A ( <i>C. Jacobs-Bond</i> )—By Gluck ( <i>Soprano</i> ) ..	28	B1815 Pirate song, The P. Dawson	66
DA385 By Evan Williams ( <i>Tenor</i> ) ..	56	"Pirates of Penzance, The"—See under "Gilbert & Sullivan"	142
B871 By G. Morgan ..	80	AS40 Pixie fiddler Auntie Agnes	112
EA29 By Victor Salon Trio ..	88	B2818 Pizzicato M. Hambourg	85
B2964 By Essie Ackland ..	57	DB124 Plaisir d'amour Calve	205
D1308 Perfect fool ( <i>Holst</i> ) Symphony Orchestra	95	D1308 Planets ( <i>Holst</i> )—"Mercury" Symphony Orchestra	95
Perle du Bresil ..	132	D1129 Planets ( <i>Holst</i> )—"Jupiter" Symphony Orchestra	95
DM117 Per valli Melba-Gilbert	216	C1585 Plantation songs. 2 parts P. Robeson	71
B5052 Perfumes of the past—Waltz Savoy Orpheans	103	E427 Playera ( <i>Granados</i> ) Moiseivitch	85
EA397 Persian rug Louisiana Sugar Babes	101	B2805-9 Playways ..	110
DA788 Persian song ( <i>Glinka</i> ) E. Zimbalist	56	EA282 Playground in the sky J. Smith	118
B2754 Persiflage New Lt. Sym. Orch.	98	EA609 Ploddin' along Revellers	117
C1218 Petite suite de concert—By De Groot's Picc. Orchestra ..	97	B2638 Pluck this little flower J. Turner	72
C1233 By De Groot's Picc. Orchestra ..	97	DB945 Plus que len e, La ( <i>Debussy</i> ) Heifetz	30
E310 By Cedric Sharpe ( <i>Cello</i> ) ..	80	Poem ( <i>Fibich</i> )—By R. Foort ( <i>Organ</i> ) ..	82
D1521-24 "Petrouchka"—Ballet Music—See London Sym. Orchestra ..	90	B2938 By M. Hayward ( <i>Violin</i> ) ..	88
Peu d'amour, Un—See "A little Love a Little Kiss" ..	98	DA419 Poem ( <i>Fibich-Kubelik</i> ) R. Chemet	13
E326 Phedre ( <i>Racine</i> ) S. Bernhardt	205	Poet and Peasant overture—C1315 By Coldstream Guards Band ..	107
EA124 Philadelphia march Pryor's Bd.	108	C1394 By Berlin Orchestra ..	94
B2957 Phoenix, The Folk Dance Band	108	B3013 Pokee-okee-oh L. Henry	115
B2395 Phyllida ( <i>Fisher</i> ) W. Glynn	64	Policeman's holiday—One Step C192 By Coldstream Guards Band	107
DA205 Phyllis has such charming graces Frieda Hempel	31	B2924 By Coldstream Guards Band	107
B2305-6 Physical culture records A. Wallace Jones	113	DB845 Polichinelle S. Rachmaninoff	48
Piangi! piangi fanciulla—See "Rigoletto" .. .. .	133	DA277 Polichinelle serenade Kreisler	34
EA602 Piccolo Pete Weems' Orch.	105	B2492 Polish Dance ( <i>Scharwenka</i> )—Bourne	84
B153 Piccolo, piccolo, tsin, tsin, tsin ( <i>Whistling</i> ) C. Capper	113	B2221 Politeness Geo. Baker	58
EA459 Pickin' cotton—Fox-Trot Olsen's Music	102	EA267 Polly—Fox-Trot Confrey and His Orchestra	99
B1370 Picking up sticks (Folk Dance) Black Diamonds Band	106	B3082 Polly wolly doodle S. Robertson	70
D1115 Piece Heroique M. Dupre ( <i>Organ</i> )	82	Polonaise—See Chopin ..	172
B2240 Pierette ( <i>Chaminade</i> ) U. Bourne	84	D1625 Polonaise ( <i>Liszt</i> ) State Opera Orchestra, Berlin	94
DB673 Pierrot serenade J. Kubelik	36	D1102 Pomp and circumstance march See Royal Albert Hall Orchestra	93
DB134 Pieta, signore! E. Caruso	9	C1410 Poor man's garden E. Ackland	57
Pif, paf pouf—See "Huguenots" ..	127	D1681 Poor wand'ring one—See under Gilbert and Sullivan—"Pirates of Penzance" ..	142
EB38 Pigtail of Li Fang Fu W. Kings	110	C1645 Pop goes the weasel Folk Dance Band	108
Pilgrims' Chorus ("Tannhauser") .. .. .	135	B2367 Popular jocular Dr. Brown C. Penrose	112
C1277 Pilgrim's song of hope Meale	83	EB33 Popular songs of Yesterday Troubadours	104
Pimen's monologue—See "Boris Godounov" .. .. .	120	B2178 Por ti—Tango Valardi Band	105
DA119 Pimpinella Caruso	10	B2917 Port of many ships R Falkner	63
"Pinafore" ("H.M.S.") ..	140		



# " HIS MASTER'S VOICE " RECORDS

	Page
D1623 Portobello Lass Sir H. Lauder	116
E460 Post, Die ( <i>Schubert</i> ) Gerhardt	64
Post horn galop ( <i>Koenig</i> )—	
C159 By Meny's Orchestra ..	102
C1576 By New Mayfair Orch. ..	98
B2626 Potpourri V. & E. Stanton	118
B2113 Potpourri—English as she is not spoken Stanton Bros.	118
C1544 Potpourri of waltzes M. Weber's Orchestra	99
DA111 Pourquoi ( <i>Tchaikovsky</i> ) Caruso	10
DB629 Pourquoi donc Chaliapin	207
Pourquoi me reveiller?—See "Werther" ..	138
DA118 Pour un baiser Caruso	206
DA713 Povero pulcinella B. Gigli	27
DB669 Praeludium ( <i>Bach</i> ) F. Kreisler	34
B2618 Praeludium ( <i>Jarnefeld</i> ) Covent Garden Orchestra	94
B3047 Praise my soul Temple Church Choir	75
C1436 Praise the Lord Temple Church Choir	75
C1258 Prayer and cradle song ( <i>Guiltmant</i> ) H. Dawson ( <i>Organ</i> )	82
EB1 Prayer of Thanksgiving Ass. Glee Clubs of America	74
EA114 Precious Jack Smith	118
Precious little thing called love Fox-Trot—	
EA507 By Olsen's Music ..	102
EA527 By Marvin-Smale ..	117
EA536 By J. Crawford ..	81
D1053 Prelude and allemande ( <i>Bach</i> ) H. Samuels	86
E183 Prelude ( <i>Bach</i> ) Sarasate	220
DB957-960 Preludes ( <i>Chopin</i> ) A. Cortot	14
D1402 Prelude in G Major ( <i>Bach</i> ) M. Dupre	82
D1464 Prelude in E Flat ( <i>Bach</i> ) Philadelphia Orchestra	92
C1319 Prelude ("L'Arlesienne") Royal Opera Orchestra	94
D1128 Prelude L'Apres-Midi d'un Faune ( <i>Debussy</i> ) Royal Albert Hall Orch.	93
D1088 Prelude to "Rhinegold" Symphony Orchestra	95
D863 Prelude and Fugue in B Flat ( <i>Bach</i> ) H. Samuel	86
C1532 Prelude and Fugue in E Minor ( <i>Bach</i> ) Dr. Schweitzer	83
E424 Prelude ( <i>Bach</i> ) Goss-Custard	83
Prelude—See under Chopin and Rachmaninoff ..	173, 184
D1616-17 Preludes, Les ( <i>Liszt</i> ) London Symphony Orch.	91
Pres des remparts de Seville—See "Carmen" ..	121
Presago il core ("Morir si pur")—See "Aida" ..	119
B2893 Presenting Dad. In Two Parts J. Coogan	109
Presto, presto andiam—See "Marta" ..	128
EA605 Pretending Vallee's Yankees	105
Prete-noi ton aide—See "Reine de Saba" ..	133

	Page
EA56 Pretty little baby J. Smith	118
EA88 Pretty little dear F. Crumit	114
Pretty mocking bird—	
DB798 By Galli-Curci ..	25
C1377 By M. Bennett ..	58
E145 Priere ( <i>Squire</i> ) Cedric Sharpe	80
EA424 Pride of the Wolverines Sousa's Band	109
B2324 Pride of Tipperary P. Dawson	61
D833 Primo responsorio Chorus	211
Prince Igor ..	132
DA834 Princessita Schipa	50
Princess Charming—Musical Comedy ..	157
Princess Flavia—Musical Comedy ..	157
"Princess Ida"—See page ..	143
Printemps qui commence—See "Samson et Dalila" ..	134
D808 Prinz Eugen Knupfer	213
Prison scene—See "Faust" ..	124
DA805 Prison song ("Carceleras") A. Galli-Curci	25
Prize song—See "Meistersinger" ..	129
Procession La ( <i>Franck</i> )—	
DB145 By Caruso ..	9
DB1095 By J. McCormack ..	39
Prologue—See "Mefistofele" ..	129
D1163 Prometheus Overture ( <i>Beethoven</i> ) Symphony Orchestra	95
DB519 Prometheus A. Moissi	216
Pronta io son—See "Don Pasquale" ..	123
DB1103 Prophet, The ( <i>Rimsky-Korsakoff</i> ) Chaliapin	13
Prophete ..	133
EA273 Prudy—Fox-Trot Confrey and His Orch.	99
B978 Psalms R. Macloud	77
B815 Pua Carnation Louise & Ferera	81
Puce gentille—See "Damnation of Faust" ..	122
DB1216 Puck ( <i>Grieg</i> ) Heifetz	30
B1433 Punjaub March ( <i>Payne</i> ) Coldstream Guards Band	106
03052 Pur dicesti A. Patti	217
Pura siccome un angelo—See "Traviata" ..	136
Purcell, Henry ..	183
Puritani ..	133

Q

Qual volutta, trascorrere—See "Lombardi" ..	127
2-5535 Quality of mercy Ellen Terry	222
Quand' ero paggio—See "Falstaff" ..	124
Quand du seigneur—See "Faust" ..	124
Quand la flamme de l'amour ("Jolie Fille de Perth") ..	127
Quand nos jours—See "Herodiade" ..	126
Quando amor m'accende—See "Africana" ..	119
Quando a te lieta—See "Faust" ..	124
Quando m'en vo—See "Boheme"—Waltz ..	120

# "HIS MASTER'S VOICE" RECORDS

	Page
Quando nascesti tu—See "Schivo" ..	135
Quando rapita—See "Lucia de Lammermoor" ..	138
Quando narravi ("Otello") ..	131
Quanto e bella ("Elisir d'Amore") ..	123
Quartet—See under Arensky, Beethoven, Debussy, Dittersdorf, Dvorak, Haydn, Mozart, Schubert, Schumann, Smetana and Tchaikovsky	
Quartet—See Verdi, "Rigoletto" ..	133
C427 Quatrieme valse Una Bourne ..	84
Que dirai-je alors au seigneur? —See Church Scene, "Faust" ..	124
Que-voulez-vous, messieurs?—"Faust" ..	124
E168 Queen among the heather Harry Lauder ..	115
Queen High ..	157
Queen of Sheba ..	133
C1117 Queen of the earth P. Dawson ..	62
Questa o quella—See "Rigoletto" ..	133
E415 Question, The Goss-Custard ..	82
DA431 Quireme Mucho Schipa ..	50
DB1191-4 Quintet in E Flat (Schumann) Gabrilowitsch & Flonzaley Qt. ..	24
DB1099-1102 Quintet in F Minor (C. Franck) Cortot & Int. Quartet ..	15
DB970-4 Quintet in F Minor (Brahms)—See Bauer and Flonzaley Quartet	6
Qui sdego—See "Flauto Magico" ..	125
Qui Tollis—See Bach ..	167
<h2>R</h2>	
Rachel! quand du Seigneur—See "La Juive" ..	127
ES8 Rachim Noo. Tiel I and 2 J. Rosenblatt ..	74
Rachmaninoff ..	184
EA401 Rag doll Arden-Ohman Orch. ..	99
Rain—Fox-Trot—	
EA299 By Renard's Orchestra ..	102
EA307 By Marvin-Smale ..	117
Rainbow Man, The ..	163
B2895 Rainbow Trout (Scott) C. Scott ..	86
DB858 "Raindrop" Prelude (Chopin) V. de Pachmann ..	18
B1903 "Rakish Paddy" Medley L. Walsh (Ir. Bagpipes) ..	86
Rakoczy March (Liszt)—	
C1439 By Hambourg ..	85
ED7 By Philadelphia Orchestra ..	92
B4573 By G. Maier & L. Pattison ..	85
Rameux, Les (Faure)—	
DB132 By Caruso (Tenor) ..	9
DB591 By Plancon (Bass) ..	46
DB923 By Journet ..	33
Ramona—	
EA322 By Whiteman's Orch. ..	106
EA341 By G. Austin ..	113
EA399 By D. del Rio ..	62
Raphael ..	133
EA557 Raquel E. McEnelly's Orch. ..	102
Ravel ..	184
C1440 Raymond Overture Coldstream Guards Band ..	107

	Page
EA599 Reaching for someone—F.T. Olsen's Orchestra ..	102
EA378 Ready for the river Coon-Sanders Orch. ..	99
Redel cielo—See "Profeta" ..	133
Re Pastore ..	133
Recitations—See page ..	110
Recondita armonia—See "Tosca" ..	136
Red Dance ..	163
EA187 Red lips kiss my blues away—Fox-Trot Dornberger's Orch. ..	100
EA551 Redskin Helen Clark ..	59
B980 Reel of Tulloch Bagpipes ..	86
Regnava nel silenzio—See "Lucia di Lammermoor" ..	128
DB128 Regiment de Sambre et Meuse, Le Caruso ..	9
Reine de Saba ..	133
DA576 Remember the rose McCormack ..	40
C1230 Reminiscences of Scotland Royal Air Force Band ..	109
D1447 Request (Franz) J. Brownlee ..	59
E449 Request, A W. Widdop ..	73
Requiem Aeternam—See "Requiem Mass" ..	183
Requiem (Verdi) ..	191
Requiem Mass (Mozart) ..	183
Rest (Ombra mai fu)—See Handel ("Xerxes") ..	178
DA395 Return of Spring E. Williams ..	56
Return victorious!—See "Aida" ..	119
Reve Angelique	
DB832 By Harold Bauer ..	6
B2928 By Goss-Custard ..	82
EA447 Revenge Troubadours ..	104
C1376 Reverie (Lemare) W. Alcock ..	81
DB705 Reverie a Blidah Saint-Saens ..	185
DB928 Revolutionary Etude (Chopin) Backhaus ..	4
Revolutionary scene—See "Boris Godounov" ..	120
Rhapsodie Hongroise—See Liszt ..	180
Rhapsody—See Liszt ..	180
D1648 Rhapsody in E Flat (Branms) Moiseivitch ..	85
C1395 Rhapsody in blue Gershwin ..	84
Rhinegold ..	133
B5207 Rhythm is the thing—Fox-Trot Hylton's Orchestra ..	101
B4579 Rhythm Medley, Nos. I. & II. (Educational) Victor Mil. Band ..	109
C1072 Ribbon Dance, The—Folk Dance Black Diamonds Band ..	106
DB942 Ridda e fuga infernale—See Chaliapin ..	13
D1088 Ride of the Valkyries Symphony Orchestra ..	95
EA603 Riders of the flag Sousa's Band ..	109
Rienzi ..	133
B2463 Riff song R. Foort ..	82
Rigoletto ..	133
DB1105 Rigoletto Paraphrase Cortot ..	14
Rimsky-Korsakoff ..	184
Rinaldo ..	134
E137 Ring out with Jocund Chime Westminster Abbey Choir ..	79
B2646 Rio Grande J. Goss and Qt. ..	65
Rio Rita—Musical Comedy ..	158



**" HIS MASTER'S VOICE " RECORDS**

Page

<b>EA315</b>	<b>Rio Rita—Fox-Trot</b>	
	Shilkret's Orchestra	104
	Rio Rita (Film)	164
	Ritorna vincitor!—See "Aida"	119
	Rivedra nell' estasi, La—See	
	"Ballo in Maschera"	119
	Rivedrai le foreste—See "Aida"	119
<b>EA524</b>	<b>Road to Vicksburg</b>	F. Crumit 114
	Road to the Isles, The—	
<b>B1366</b>	By Alexander MacGregor	67
<b>D1085</b>	By Sir Harry Lauder	116
<b>B2671</b>	Roadside fire	S. Robertson 70
<b>EA233</b>	Roam on, my little Gypsy	Weems' Orchestra 105
<b>D1277</b>	Roaming in the gloaming	Lauder 116
<b>B2481</b>	Roast beef of old England	Hastings 115
	Robert le Diable	134
<b>03059</b>	Robin Adair (Josef Cantor)	A. Patti 217
	Rock of Ages (Hastings)—	
<b>DA452</b>	By Guck and Homer	28
<b>B2693</b>	By Chapels Royal Choir	76
	Rocked in the cradle of the deep	
<b>B1479</b>	By Peter Dawson	61
<b>E497</b>	By Robert Radford	70
<b>B2291</b>	Rococo	C. Sharpe 80
	Roi d' Ys	134
<b>EA41</b>	Roll'em girls	B. Murray 118
<b>B3023</b>	Rolling down to Rio	Peter Dawson 61
<b>D1213</b>	Rolling in foaming billows	R. Radford 70
<b>ES12</b>	Rom w'nisso	J. Rosenblatt 74
<b>B858</b>	Romance (Rubinstein)	H. Sealy 89
<b>DB709</b>	Romance (Bourget)	Melba 215
<b>B2462</b>	Romance (Desert Song)	K. Hilliard 58
<b>DB904</b>	Romance in F (Beethoven)	J. Thibaud 54
<b>C1345</b>	Romanza	R. Goss-Custard 83
<b>D1445</b>	Romanza andaluz	Morini 89
	Ronald, Sir Landon	184
	Romeo et Juliette	134
<b>DB290</b>	Ronde des lutins, La (Bazzini)	J. Heifetz 30
	Rondino (on a theme by Beethoven)	
<b>DA203</b>	By Elman (Violin)	20
<b>DA1044</b>	By Kreisler (Violin)	35
<b>EC5</b>	By Morini	89
<b>DB1047</b>	Rondo (Schubert)	J. Heifetz 30
<b>B2492</b>	Rondo alla turca	Bourne 84
<b>D1205</b>	Rondo in C major, No. 72	(Haydn) Virtuoso Quartet 87
<b>DB292</b>	Rondo in G major	J. Heifetz 30
	Room for the factotum—See	
	"Barber of Seville"	120
	Room with a view—	
<b>B2719</b>	By Noel Coward	60
<b>C1577</b>	By Hylton's Orchestra	101
<b>EA471</b>	By Rhythm Band	102
	"Rosamunde"—See Schubert	187
<b>D1462</b>	Rosamunde (Schubert)	Gerhardt 64

Page

	Rosary, The (Nevin)—	
<b>DA314</b>	By McCormack (Tenor)	40
<b>E88</b>	By Edna Thornton (Contralto)	72
<b>DA269</b>	By Kreisler (Violin)	34
<b>B2817</b>	By W. Glynne	64
<b>B2964</b>	By Essie Ackland	57
<b>DA881</b>	Rose for every heart	
	J. McCormack	41
<b>DA110</b>	Rose in the bud	Werrenrath 55
	Rose Marie	158, 164
<b>EA505</b>	Rosemary	M. Downey 62
<b>B5307</b>	Rose of dear old England—F.T.	
	Savoy Havana Band	103
<b>B1646</b>	Rose of my heart	S. Coltham 59
<b>D1461</b>	Rosenband (Schubert)	Gerhardt 64
	Rosenkavalier	134
<b>EA83</b>	Roses of Picardy	J. Crawford 81
<b>D1452</b>	Roses of the south—Waltz	Chicago Orch. 89
	Roses of yesterday—	
<b>EA432</b>	By Waring's Pennsylvanians	105
<b>EA443</b>	By J. Crawford	81
	Rosette—	
<b>EA405</b>	By J. Crawford	81
<b>EA408</b>	By Goldkette's Orchestra	100
<b>DB768</b>	Rosignols amoureux	A. Gluck 28
	Rossini	185
<b>B4582</b>	Round and round the village	(Hofer) Sousa's Band 109
<b>C1223</b>	Round the world medley	Savoy Orpheans 103
	Roussalka	134
	Rovine son queste, Le—See	
	"Roberto il Diavolo"	134
<b>B1825</b>	Row well, my boatie	Mentiplay and Thomson 68
<b>B1824</b>	Rowan Tree	C. Mentiplay 68
	Rubinstein	185
	"Ruddigore"—See page	144
<b>B1189</b>	Ruffy tufty	Victor Military Bd. 109
<b>B2958</b>	Ru Folk Dance Band	108
	Ruins of Athens—See Beethoven	168
<b>E106</b>	Rule Britannia	Coldstream Gds. 106
<b>B2'66</b>	Run with the Darktown hunt	Scott and Whaley 118
<b>B2630</b>	Rupert the ridiculous rabbit	B. Grey etc. 112
<b>D1217</b>	Rush hour in Hong Kong	B. Moiseivitch 85
<b>D1214</b>	Ryssian dance	Philadelphia Or. 92
<b>ED8</b>	Russian folk song	Morini 89
	Russian Lullaby—	
<b>EA188</b>	By F. Baur	58
<b>EA217</b>	By J. Crawford	81
	Russian Songs	73
	Rustle of spring (Sinding)—	
<b>B2141</b>	By Una Bourne	84
<b>D1303</b>	By Scharrer	86
<b>C1630</b>	By M. Weber's Orchestra	99
<b>D166</b>	Ruy Blas—Overture (Mendelssohn)	Royal Albert Hall Orchestra 93
<b>C1216</b>	R'zei adonoi elohan i	M. Hershman 74

**S**

	Sachs' Panegyric on German	
	Art ("Mastersinger")	129
<b>EA623</b>	Sacred hour, The	Reg. Foort 82

# "HIS MASTER'S VOICE" RECORDS

	Page		Page
Sadko .. .. .	134	Scherzo, Op. 31 (Chopin)—	
B5307 Safe in your arms—Fox-Trot		By B. Moiseivitsch .. .. .	85
Savoy Havana Band	103	Schiavo .. .. .	135
C1265 Sage leaf .. .. .	108	DB290 Scherzo Tarantelle .. .. .	30
B2831 Sailor likes his bottle		Scherzo—See "Midsummer Night's	
Goss and Cathedral Male Quartet	65	Dream" .. .. .	182
C1438 Sailor's grave .. .. .	69	B4573 Scherzo (Arensky) .. .. .	85
EA493 Salaam .. .. .	66	By Guy Maier and Lee Pattison	
Saint-Saens .. .. .	185	DA557 Schläfe, mein Prinzchen	
DB807 Salce, salce!—See "Otello" ..	131	Hempel .. .. .	31
B2831 Sally Brown		A. Moissi .. .. .	216
Goss and Cathedral Male Quartet	65	D1460 Schummer;ied (Schubert)	
Sally in our alley (Carey)—		Gerhardt .. .. .	64
By Sydney Coltham (Tenor) ..	61	Schon Rosmarin—	
DA188 By de Gogorza (Baritone) ..	17	By F. Kreisler .. .. .	35
Sally of my dreams—		By R. Foort .. .. .	82
By R. Foort .. .. .	82	Schubert .. .. .	186, 7
EA530 By Ben Pollack's Orch.—F.T.	102	Schumann .. .. .	188
Salome .. .. .	134	DA608 Scordame (Fucito) .. .. .	10
Salut d'Amour (Op. 12) (Elgar)—		B1370 Scotch cap Black Diamonds Bd.	106
By Cedric Sharpe ('Cello) ..	80	Scotch songs .. .. .	73
D1313 By Menges .. .. .	88	C1555-60 Scottish Church Service	
DA346 By Powell (Violin) .. .. .	47	St. Columba's Choir	75
Salut, demeure chaste—See		Scottish Communion Melodies	
"Faust" .. .. .	124	—See Choir of St. Columba's	
Salut Tombeau ("Romeo") .. ..	134	Church .. .. .	75
Salvator Rosa .. .. .	134	B2210 Scots wha' hae .. .. .	68
C1568 Salve a te .. .. .	120	A. MacGregor	
"Salve Dimora" —See "Faust" ..	124	C1080 Scottish Airs, Fantasia on	
E326 Samaritaine, La .. .. .	205	De Groot and Picc. Orch.	97
Sambre et Meuse—March—		C1234 Scottish Patrol Coldstream Gds.	107
By Coldstream Guards Band ..	106	Scrooge ("A Christmas Carol")—	
EA450 By Garde Republicaine Band	108	Before the dream B. Williams	110
EA626 Same old moon, same old June		C500 The awakening .. .. .	111
J. Marvin .. .. .	116	Se il mio saper—See "Barbiere	
Samson et Dalila .. .. .	134	di Siviglia" .. .. .	120
DB139 Sancta Maria (Faure) .. .. .	9	Se la giurata fede—See "Tosca" ..	136
DB1166 Sanctissima .. .. .	36	Se quel guerrier—See "Aida" ..	119
C1330 Sanctuary of the heart R. Foort	82	DB349 Se saran rose (Arditi) .. .. .	42
Santa Lucia (Neapolitan Folk Song)		Sea fever (Ireland)—	
DB142 By Caruso (Tenor) .. .. .	9	By F. Gange .. .. .	64
DA903 By de Gogorza (Baritone) ..	17	B2594 By S. Robertson .. .. .	70
DA687 By Ruffo .. .. .	49	EB25 Sea songs .. .. .	77
DB1016 Sarabande (Bach)		Mixed Chorus .. .. .	
S. Rachmaninoff .. .. .	48	Secret hour, The .. .. .	164
D642 Saturday night .. .. .	116	B2777 Seem lak to me .. .. .	70
C1179 Savoy English medley		Segreto di Susanna .. .. .	135
Savoy Havana Band	103	Segreto, per esser felici, Il—See	
EC4 Saw Ye, my Saviour .. .. .	65	"Lucrezia Borgia" .. .. .	128
DA317 Say au revoir but not good-bye		DA1000 Seguidilla D'Alvarez—See "Car-	
J. McCormack .. .. .	40	men" .. .. .	121
Say it with songs .. .. .	164	Sei vendicata assai—See .. .. .	122
Scandalize my name (Burleigh)—		"Dinorah" .. .. .	
E339 By De Reszke Singers .. .. .	62	Seigneur, daignes permettre—	
B2771 By P. Robeson .. .. .	70	See "Faust" .. .. .	124
Scarlati .. .. .	185	Seigneur Dieu—See "Faust" ..	124
E160 Scarlet Pimpernel Scene from		C1628 Selection of Leslie Stuart's	
J. Neilson-F. Terry .. .. .	216	Songs .. .. .	107
B2754 Scene de ballet NewLt. Sym. Or.	98	D1652 Seit Ewigkeiten—See "Parsifal"	132
Scene in the monastery cell—		B1190 Sellenger's Round	
See "Boris Godounov" .. .. .	120	Victor Military Band .. .. .	109
C497 Scene-shifter's lament A. Lester	116	Semele—See Handel .. .. .	178
Scheherazade—		Semiramide .. .. .	135
D1436-40 By Philadelphia Orchestra ..	92	B2647 Semper Fidelis	
C1287-8 By Royal Opera Orchestra,		Coldstream Gards Band .. .. .	106
Covent Garden .. .. .	93	Sempere libera—See "Traviata" ..	136
		DB616 Senta una forza indomita—See	
		"Guarany" .. .. .	126
		B2135 Sentimental gauch—Tango	
		Veraldi Band .. .. .	105



# "HIS MASTER'S VOICE" RECORDS

	Page		Page
		Senza mamma—See "Suor Angelica" .. .. .	135
DA608	E. Caruso ..	Senza Nisciuno .. .. .	10
		Seraglio .. .. .	135
DA247	(Op. 4) (d'Amboisic) Jascha Heifetz ..	Serenade .. .. .	30
B2140	(Drda) M. Hayward ..	Serenade .. .. .	83
		Serenade (Drigo)—	
DA428	By M. Elman .. .. .	By M. Elman .. .. .	20
B2444	By R. Foort .. .. .	By R. Foort .. .. .	82
		Serenade (Gounod)—	
B4503	By Amy Castles .. .. .	By Amy Castles .. .. .	59
DB161	By Calve .. .. .	By Calve .. .. .	8
		Serenade de Mephistopheles—	
		See Gounod's "Faust" .. .. .	124
		Serenade (Moszkowski)—	
DA406	By Zimbalist .. .. .	By Zimbalist .. .. .	56
DA346	By Maid Powell .. .. .	By Maid Powell .. .. .	47
DA455	By John McCormack .. .. .	By John McCormack .. .. .	41
EA107	By Victor-Kellog Orchestra ..	By Victor-Kellog Orchestra ..	113
C1112	By Instrumental Trio .. .. .	By Instrumental Trio .. .. .	87
ED6	By San Francisco Orchestra ..	By San Francisco Orchestra ..	94
B2451	By Victor Olofi Sextet .. .. .	By Victor Olofi Sextet .. .. .	81
EA325	Serenade .. .. .	J. Crawford .. .. .	81
C1655-6	Serenade (Mozart) Barbirolli's Orchestra ..	Barbirolli's Orchestra ..	89
DA815	Serenade (Lehar) .. .. .	F. Kreisler .. .. .	35
		Serenade (Pierne)—	
DA673	By Galli-Curci .. .. .	By Galli-Curci .. .. .	25
DA955	By R. Chemet .. .. .	By R. Chemet .. .. .	13
B2390	By C. Sharpe .. .. .	By C. Sharpe .. .. .	80
DA372	Serenade (Rachmaninoff) ..	S. Rachmaninoff .. .. .	48
DA456	Serenade (Raff) .. .. .	J. McCormack .. .. .	41
		Serenade (Schubert)—	
B2284	By De Groot-Gibrilero-Sameh-tin .. .. .	By De Groot-Gibrilero-Sameh-tin .. .. .	96
DA458	By J. McCormack .. .. .	By J. McCormack .. .. .	41
DA383	By E. Williams .. .. .	By E. Williams .. .. .	56
C1112	By Instrumental Trio .. .. .	By Instrumental Trio .. .. .	87
EA358	By Salon Orchestra .. .. .	By Salon Orchestra .. .. .	98
B2491	By R. Foort .. .. .	By R. Foort .. .. .	82
		Serenade (Strauss)—	
DB1010	By E. Schumann .. .. .	By E. Schumann .. .. .	50
EC6	By Scotney .. .. .	By Scotney .. .. .	71
		Serenade (Toselli)—	
DB1002	By B. Gigli .. .. .	By B. Gigli .. .. .	27
B2357	By S. Coltham .. .. .	By S. Coltham .. .. .	59
B3168	By G. Swanson .. .. .	By G. Swanson .. .. .	72
EA358	By Salon Orchestra .. .. .	By Salon Orchestra .. .. .	98
DA955	By R. Chemet .. .. .	By R. Chemet .. .. .	13
B2086	By De Groot's Picc. Orch. ..	By De Groot's Picc. Orch. ..	96
DA114	Serenade de Don Juan (Tchai-kovsky) .. .. .	E. Caruso .. .. .	10
ED9	Serenade (Volkman) .. .. .	Chicago Or. .. .. .	89
DA122	Serenade Espagnole (Ronald) ..	E. Caruso .. .. .	10
DA280	Serenade Espagnole (Chaminade) ..	F. Kreisler .. .. .	35
DA570	Serenade Espagnole (Glazounoff) ..	Mdme. Suggia .. .. .	53
DB286	Serenade Melancolique (Tchaikovsky) .. .. .	Heifetz .. .. .	30
		Serenata (Braga)—	
B1500	By Instrumental Trio .. .. .	By Instrumental Trio .. .. .	87
B2534	By M. Hayward .. .. .	By M. Hayward .. .. .	88
DB578	By McCormack .. .. .	By McCormack .. .. .	41
DB143	Serenata (Caruso-Bracco) ..	Caruso .. .. .	9
		Serenata, La (Tosti)—	
DB208	By Battistini .. .. .	By Battistini .. .. .	5
DB349	By Dame Melba .. .. .	By Dame Melba .. .. .	42
03079	By A. Patti .. .. .	By A. Patti .. .. .	217
DA805	By A. Galli-Curci .. .. .	By A. Galli-Curci .. .. .	25
B2532	Servant girl .. .. .	W. Wynne .. .. .	118
B2531	Sevenfold Amen .. .. .	St. Margaret's Choir ..	78
		Seventh Heaven .. .. .	164
C1374	Seventy-ninth farewell to ..	Aldershot Bands .. .. .	108
		Senta's ballad—See the "Flying Dutchman" .. .. .	125
EA124	Sesqui-Centennial Exposition ..	Sousa's Band .. .. .	109
		March .. .. .	109
Sextet—See "Lucia di Lammer-moor" .. .. .		See "Lucia di Lammer-moor" .. .. .	128
EA265	Shady tree—Waltz .. .. .	Whiteman's Orchestra ..	106
		She is far from the land—	
DB327	By J. McCormack .. .. .	By J. McCormack .. .. .	39
B2817	By W. Glynn .. .. .	By W. Glynn .. .. .	64
B2238	By P. Dawson .. .. .	By P. Dawson .. .. .	61
EA436	She didn't say 'Yes' and she didn't say 'No' .. .. .	All Star Orchestra .. .. .	99
		She goes to war .. .. .	164
EA118	She knows her onions .. .. .	Happiness Boys .. .. .	115
EA55	She was just a sailor's sweet-heart—F.T. .. .. .	Olsen's Music .. .. .	102
		She's a great, great girl—F.T.—	
EA354	By Kahn's Orchestra .. .. .	By Kahn's Orchestra .. .. .	101
EA356	By California Humming Birds ..	By California Humming Birds ..	114
		She's a new kind of old fashioned girl—	
EA566	By J. Crawford .. .. .	By J. Crawford .. .. .	82
EA564	By Jack Smith .. .. .	By Jack Smith .. .. .	118
EA351	She's the sweetheart of six other guys .. .. .	Happiness Boys .. .. .	115
B2314	Sheep shearing .. .. .	Goss & Quartet .. .. .	65
B2646	Shenandoah .. .. .	J. Goss and Qt. .. .. .	65
C1469	Shepherd Fennel's Dance .. .. .	Covent Garden Orch. ..	94
B5207	Shepherd of the hills—Fox-Trot ..	Hylton's Orchestra .. .. .	101
EC4	Shepherd, show me how .. .. .	Hamlin .. .. .	65
		Shepherd's Dance—Henry VIII. ..	
		Dances (German)—	
C722	By Marjorie Hayward (Violin) ..	By Marjorie Hayward (Violin) ..	88
B120	By Coldstream Guards Band .. ..	By Coldstream Guards Band .. ..	106
D143	By Royal Albert Hall Orchestra ..	By Royal Albert Hall Orchestra ..	93
		Shepherd's Hey (Grainger)—	
B4581	By Victor Military Band .. .. .	By Victor Military Band .. .. .	109
B5073	By Folk Dance Band .. .. .	By Folk Dance Band .. .. .	108
B2956	Shepherd's Holiday .. .. .	Folk Dance Band .. .. .	108
B3021	Shepherd's lullaby .. .. .	Rowland-Tims .. .. .	83
DB1110	Shepherd's madrigal .. .. .	Kreisler .. .. .	34
B2294	Shepherdess, The .. .. .	Gresham Singers .. .. .	65
EA467	Shim-me-sha wobble—F.T. ..	McKinny's Cotton Pickers ..	102
EA541	Shinaniki, Da .. .. .	Hylton's Orch. .. .. .	101
EA407	Shine on, oh harvest moon .. ..	International Orchestra ..	101

# " HIS MASTER'S VOICE " RECORDS

	Page		Page
EA48 Shining moon	79	DA459 Since you went away	41
Kiriloff Balalaika Orch.		McCormack	
Shipmates o' mine—		B2425 Sincerity	61
E78 By R. Radford .. .. .	70	B5662 Sing a little love song—Fox-Trot	104
B2573 By M. Hemingway .. .. .	66	Shilkret's Orchestra	
EA468 Shoe Shiner's Drag		Singing Fool .. .. .	165
Jelly Roll Morton's R.H. Peppers	101	Singin' in the rain—	
ES2 Shomer Israel	74	B4644 By J. Crawford .. .. .	82
EB38 Shooting of Dan McGrew		B5700 By Hylton's Orchestra	101
W. Kings	110	EA241 Sing me a baby song—Fox-Trot	
Shopworn Angel .. .. .	164	Waring's Pennsylvanians	105
DB814 Should he upbraid	31	DB573 Sing me to sleep	28
Show Boat—Musical Comedy	158	EA294 Sing on, brother	
Show People .. .. .	165	Dalhart, Robison, Hood	114
EA468 Shreveport Stomp		DA318 Sing! Sing! Birds on the wing	
Jelly Roll Morton's R.H. Peppers	101	John McCormack	40
B2883 Sh'sh, verin' .. .. .	115	EA423 Sing, sister, sing	115
Si Carina—See "Dinorah" .. .. .	122	Happiness Boys	115
DB361 Si mes vers avaient des ailes		E422 Sing we at pleasure ( <i>Weekes</i> )	
Melba	42	English Singers	63
Si, mi chiamano Mimi—See		Sinner, please doan' let dis'	
"Boheme" .. .. .	120	harvest pass—	
E427 Si oiseau j'etais ( <i>Hensejt</i> )		B2017 By John Goss and Cathedral	
B. Moiseivitch	85	Male Quartet .. .. .	65
Si pel ciel marmoreo giuro—		B2771 By P. Robeson .. .. .	70
See "Otello" .. .. .	131	Sir Roger de Coverley—Galop—	
Si puo' ?—See "Pagliacci" .. .. .	131	C159 By Meny's Orchestra	102
Si tu m'aimes—See "Carmen" .. .. .	121	C1576 By New Mayfair Orchestra	98
Si vendetta—See "Rigoletto" .. .. .	133	Sirs, your toast—See "Carmen"	
DK104 Si vous l'aviez compris Caruso	10	—Toreador's Song .. .. .	121
03060 Si vous n'avez rien	217	C1428 Six Australian Bush Songs	
Siam giunti—See "Marta" .. .. .	128	P. Dawson	62
Sibelius .. .. .	188	B2211 Skye boat song	67
DB586 Sicilienne	56	A. MacGregor	
DA246 Sicilienne et Rigaudon	30	Slavonic Dance (No. 1 in G Minor)	
D826 Sicut Cervus	211	D1432 By Chicago Orchestra .. .. .	89
C500 Sidney Carton's farewell		DA247 By Heifetz ( <i>Violin</i> ) .. .. .	30
Bransby Williams	111	DA279 By Kreisler ( <i>Violin</i> ) .. .. .	35
D811 Sie hat mich	213	Slavonic Dance (No. 2 in E Minor)	
Siegfried .. .. .	135	DB316 By F. Kreisler ( <i>Violin</i> ) .. .. .	34
Siegfried's Funeral March—		D1397 By Morini .. .. .	89
Wagner ("Gotterdammerung") .. .. .	137	Sleale! il segreto—See "Forza	
D1080 Siegfried's Journey to the Rhine		del Destino" .. .. .	125
(Wagner)—See Symphony Orch.	95	Sleep, baby, sleep—Yodle—	
C994 Siesta ( <i>Yearsley</i> )	88	B796 By Barton and Carroll .. .. .	58
B2593 Sigh no more	69	EA466 By McEnelly's Orchestra	102
D. Oldham		E443 Sleep, my Saviour	
Signore ascolta ("Turandot") .. .. .	137	Chapels Royal Choir	76
Silent night ( <i>Adam</i> )—		B209 Sleep on, beloved	
EA205 By Victor Salon Orchestra	98	Coldstream Guards Band	106
B2755 Silent noon	70	C1469 Sleeping Beauty Panorama	
S. Robertson		Covent Garden Orch.	94
Silver threads among the gold—		C1415 Sleeping Beauty Waltz	
DA322 By McCormack ( <i>Tenor</i> ) .. .. .	40	Covent Garden Orchestra	94
B664 By Rosario Bourdon ( <i>Violoncello</i> )	79	E471 Sleepers, awake	82
DA823 By J. McCormack .. .. .	41	EA25 Sleepy time gal	81
B2324 Simon the Cellarer	61	J. Crawford	
P. Dawson		Sleepy valley—	
Simple Aveu ( <i>Thome</i> )—		EA636 By Salon Orchestra .. .. .	98
DB235 By Elman ( <i>Violin</i> ) .. .. .	20	EA583 Waltz—by G. Arnheim Orch. .. .. .	99
B1003 By Marjorie Hayward ( <i>Violin</i> ) .. .. .	88	EA598 Smiling Irish eyes	59
B2404 By Neapolitan Trio .. .. .	88	B2372 Smilin' through	64
B2614 By C. Sharpe .. .. .	80	B3078 Smugglers, The	61
B2792 By James .. .. .	83	B3072 Smuggler's song, The	61
DA946 Since First I saw Your Face		B2678 Sneezles	60
McCormack	41	Snow Maiden .. .. .	135
EA264 Since Henry Ford apologized to		DB344 Snowy-breasted pearl, The	
me		McCormack	39
Happine:s Boys	115	Jesse Crawford	81
Since I found you—			
B2489 By E. Carlisle .. .. .	114		
EA648 By Busse Orchestra .. .. .	99		



# " HIS MASTER'S VOICE " RECORDS

	Page		Page
So fair a flower (Lohr)—		D1066-69 Sonata (Kreutzer)—See Bee-	
B799 By Hubert Eisdell ..	63	toven) ..	168
B2300 By L. Gowing ..	65	Sonata—See Beethoven ..	168
D1350 So pray for me		C1749-50 Sonata No. 1 (Delius)	
Three Choirs Festival	78	M. Harrison—A. Bax	88
D1396 So, Sir Page	J. Brownlee	59	
So tired—		DB785-8 Sonata in A Major (C. Franck)	
EA350 By G. Austin ..	113	—See Cortot ..	15
B2739 By Gracie Fields ..	115	E204 Sonata in A Major (Scarlati)	
D1228 So we'll go no more a-roving		V. G. Woodhouse	81
D1228 By Oldham ..	69	E537 Sonata in A Major (Scarlati)	
Softly awakes my heart—See		Levitzi	85
"Samson and Delilah" ..	135	B3098-100 Sonata in A Major (Brahms)	
Softly sighs the breath—See		Menges—Samuel	88
"Freischutz" ..	125	D1220-2 Sonata in B Flat Minor (Op. 35)	
Softly as in a morning sunrise		(Chopin) De Greef	84
—See "New Moon" ..	157	D1140-1 Sonata "Moonlight" (Beethoven)	
Softly through the night—		F. Lamond	85
DA458 By McCormack (Tenor) ..	41	Sonata "Pathetique" (Beethoven)	
DA383 By Evan Williams (Tenor) ..	56	D1188-9 By F. Lamond ..	85
DB214 Soir, Le	Battistini	204	4
D1618 Soldiers changing guards		Sonata in C Minor (Grieg)—	
Philadelphia Orch.	92	C1388-90 By Hayward—Bourne ..	88
Soldiers' Chorus ("Faust") ..	124	DB1259-61 By Rachmaninoff and Kreisler	48
C1375 Soldier's farewell, The		Sonata in C Sharp Minor	
Welsh Guards Choir	75	("Moonlight")—See above	
C1305 Solemn melody R. Goss—Custard	83	E204 Sonata in D Major (Scarlati)	
Solenne in quest' ora—See		V. G. Woodhouse	81
"Forza del Destino" ..	125	D1380-2 Sonata in E Minor (Brahms)	
E163 Soliloquy on Death of Kings		B. Harrison—G. Moore	80
Sir H. B. Tree	223	EC1-3 Sonata in F ("Spring") (Bee-	
Solo, profugo, reietto—See		thoven) Morini—Schwalb	89
"Marta" ..	128	DB674 Sonata No. 6—See Handel ..	179
B2992 Solomon Levi	S. Robertson	70	
Solveig's song—See Grieg ..	177	DB903 Sonata (Sammartini) G. Suggia	53
D401 Somebody's waiting for me		D1103-4 Sonata (Delius)	
Harry Lauder	115	Harrison—Craxton	80
EA421 Some day, somewhere		C1247-8 Sonata in B Flat (Mozart)	
Troubadours	104	M. Hayward—U. Bourne	88
Some sweet day—Fox-Trot—		D1398-9 Sonatina in G Minor (Schubert)	
EA531 By Shilkret's Orchestra ..	104	De Greef—Menges	84
EA573 By J. Marvin ..	116	D1697 Song before sunrise	
EA257 Someone to watch over me		New Symphony Orch.	91
Lawrence	116	Song I love—	
B2270 Some other bird whistled Smith	118	B2903 Reginald King and His Orchestra	97
DA576 Sometime you'll remember		EA474 By National Cavaliers ..	117
J. McCormack	40	EA484 By Waring's Pennsylvanians ..	105
B2326 Sometimes I feel like a mother-		EA512 By Gene Austin ..	113
less child	P. Robeson	70	
EA253 Sometimes I'm happy		Song is ended, The—	
Kahn's Orchestra	101	EA282 By J. Smith ..	118
DA318 Somewhere (Waters) McCormack	40	EA284 By J. Crawford ..	81
Somewhere a voice is calling—		EA281 By Olsen's Music ..	102
EA325 By J. Crawford ..	81	B2637 Song memories of the war	
DA914 By J. McCormack ..	41	Community Singing	76
B2452 By J. Turner ..	72	EA276 Song of Hawaii—Waltz	
Son geloso del zefiro—See "Son-		Hilo Hawaiian Orch.	100
nambula" ..	135	B2723 Song of sleep	64
B2407 Son of mine	S. Robertson	70	
Son lo spirito che nego—See		EA511 Song of the sewing machine	
"Mefistofele" ..	130	F. Brice	114
Son sessant' anni—See "Andrea		C1259 Song of tender mem'ries	
Chenier" ..	119	P. Dawson	62
Son vergin vezzosa—See "I Puri-		B2686 Song of the fisherman (Schubert)	
tani" ..	133	J. Goss	65
D1278-9 Sonata Appassionata (Op. 57)		DB932 Song of the flea (Moussorgsky)	
(Beethoven) Lamond	85	Chaliapin	13
DB1293-4 Sonata Appassionata		Song of the nightingale—	
H. Bauer	6	D1488 By La Scala Orchestra ..	91
		E481 By E. Scotney ..	71
		EA366 Song of the prune	F. Crumit

# "HIS MASTER'S VOICE" RECORDS

	Page		Page
Song of the shepherd Lehl—See "Snow Maiden" ..	135	Spanish Dance ( <i>De Falla</i> )—	
DA577 Song of the traveller Paderewski ..	45	EC5 By Morini ..	89
B2426 Song of the vagabonds D. King ..	66	D1453 By Symphony Orchestra ..	95
Song of the Volga boatmen, The		DA1015 Spanish Dance ( <i>Granados</i> ) Casals ..	12
EA48 By Kirilloff Balalaika Orchestra ..	79	C1553-4 Spanish Dances ( <i>Granados</i> )	
EA204 By Kibalachich Choir ..	76	New Symphony Orch. ..	97
DB1103 By Chaliapin ..	13	E522 Spanish Rhapsody. In Two Parts ..	89
C1342 By P. Dawson ..	62	B5481 Spanish Rose	
E103 By Petrograd Quartet ..	76	Jack Hylton's Orchestra ..	101
DB445 Song that reached my heart, The		B2584 Spanish Serenade ( <i>Biret</i> )	
E. Williams ..	56	New Light Symphony Or. ..	98
Songs my mother taught me—		Spargi d'amaro pianto—See "Lucia di Lammermoor" ..	128
DB363 By Melba ..	42	EA574 Sparkling waters of Waikiki	
DA283 By F. Kreisler ( <i>Violin</i> ) ..	35	Hilo Hawaiian Orch. ..	100
B2300 By L. Gowings ..	65	E163 Speech at Mansion House	
C1459 By R. Foort ..	82	M. Venizelos ..	223
B2622 By De Groot's Orchestra ..	96	E158 Speech on Education	
C1595 By L. Kennedy ..	80	Archbishop of Westminster ..	223
EB23 Songs of Ireland		D379 Speech on Budget (1909)	
Victor Mixed Chorus ..	78	W. Churchill ..	207
EB23 Songs of Scotland		D379 Speech on Budget (1909)	
Victor Mixed Choir ..	78	H. H. Asquith ..	204
Songs without words—See Mendelssohn ..	182	D366 Speech of Rt. Hon. H. H. Asquith	
E200 Songs of the Fair—Come to the fair ..	59	A. Bourchier ..	204
Ernest Butcher ..	59	D380 Speech on General Election 1918	
Sonnambula ..	135	W. Churchill ..	207
Sonny Boy—		D380 Speech on General Election 1918	
EA441 By Olsen's Orchestra ..	102	J. R. Clynes ..	207
EA445 By Lewis James ..	66	D837 Speech on "Mercy to Animals"	
EA451 By G. Austin ..	113	S. Coleridge ..	208
DA1027 By J. McCormack ..	41	D377 Speech, "Dash for South Pole"	
EB35 By Salon Group ..	78	Sir E. Shackelton ..	220
B2960 By R. Foort ( <i>Organ</i> ) ..	82	D377 Speech on "Discovery of North Pole"	
B2948 By P. Robeson ..	70	Comm. Peary ..	220
B1815 Sons of the sea ..	61	01016 Speech on Suffrage for Women	
D1078 Soosie McLean ..	116	C. Pankhurst ..	217
Sopra Berta—See "Profeta" ..	133	D836 Speech on Empire Movement	
AM215 Sorea dukaus ..	74	Earl of Meath ..	215
D1045 Soul of the world ( <i>Purcell</i> )		D383 Speech on General Election 1918	
Leeds Festival Choir ..	77	G. Roberts ..	218
B2211 Sound the pibroch ..	67	D383 Speech on Termination of Hostilities	
B4566 Southern court scene ..	115	Lord Lee ..	218
B143 Southern girl gavotte ( <i>Kremer</i> )		D381 Speech on Land and Labour	
(Bells) Borland & Chapman ..	79	J. C. Wedgwood ..	224
EA393 Sorry for me ..	100	D381 Speech on the Budget	
Fry's Orch. ..	100	Lloyd George ..	214
Souvenir ( <i>Drda</i> )—		Speech on the Navy—	
DA1010 By Elman ( <i>Violin</i> ) ..	30	D382 By Lord Lee ..	214
DA265 By Kreisler ( <i>Violin</i> ) ..	34	E165 By E. G. Pretymann ..	218
DB496 By Kubelik ..	213	E165 Speech on Home Rule ..	214
DA406 By Zimbalist ( <i>Violin</i> ) ..	56	D820 Speech on Labour	
DA811 By R. Chemet ..	13	President Wilson ..	224
Souvenirs—		D824 Speech on Democratic Principles	
EA285 By Revellers ..	117	President Wilson ..	224
EA302 By J. Crawford ..	81	D820 Speech on Tariff	
EA297 By Hylton's Orchestra ..	101	President Wilson ..	224
B2575 Souvenir de Capri		D824 Speech on "The Farmer"	
De Groot's Orchestra ..	96	President Wilson ..	224
B3060 Souvenir di Valentino A. Meale		E333 Speech on Recruiting	
Sovra il sen—See "Sonnambula" ..	135	Sir C. Wakefield ..	223
DB680 Spanischer Tanze Mdm. Suggia		D823 Speech on "Who are the People"	
DB676 Spanish Dance ( <i>Sarasate</i> )		W. H. Taft ..	221
J. Kubelik ( <i>Violin</i> ) ..	36	D823 Speech on "Labour and Capital"	
B2584 Spanish Dance ( <i>Moszkowski</i> )		W. H. Taft ..	221
New Light Symphony Orch. ..	98	D825 Speech, "The Farmer and the Business Man" T. Roosevelt ..	199



**" HIS MASTER'S VOICE " RECORDS**

	Page		Page
D825 Speech on Trusts and Bosses		C1324 Storm Fantasia	
Theo. Roosevelt	219	Goss-Custard ( <i>Organ</i> )	82
D372 Speech on behalf of Actors' Fund		C1498 Storm on Volga	
C. Maude	215	Russian State Choir	78
C1645 Speed the plough		E185 Stormy breezes	216
Folk Dance Band	108	B2020 Storyland—Waltz	
Spettro santo—See "Hamlet"	126	De Groot's Orchestra	96-100
Spider	165	B2485 Story of Lady Godiva	J. Henry 115
D1517 Spinning Chorus—See "Flying		Strauss, Johann	189
Dutchman"	125	Strauss, Richard	189
Spinning Song—See Mendelssohn	182	Stravinsky, Igor	189
DB451 Spirit flower, A ( <i>Tipton</i> )		Street Angel	165
Evan Williams	56	Street Girl	165
Spirit so fair—See "Favorita"	125	Street Singer, The—Musical	
Spirito gentil—See "Favorita"	125	Comedy	158
Splendon le scare faci—See Mad		Stride la Vampa—"Trovatore"	137
Scene, "Lucia"	128	String Quartets	86
Splendon piu belle—See		Student Udite—See "Germania"	125
"Favorita"	125	Student Prince	158
EA582 S'posin'—Fox-Trot		Study—See Chopin Etudes	171
Vallee's Yankees	105	Su dunque!—See "Aida"	119
RD887 Sportsmanship		Su e con me vieni—See "Orfeo	
H.R.H. The Prince of Wales	110	ed Euridice"	131
DA395 Spray of roses, A	E. Williams 56	Suicidio!—See "Gioconda"	126
EC1-3 "Spring" Sonata ( <i>Beethoven</i> )		DB704 Suite Algerienne	Saint-Saens 219
Morini	89	B2751-2 Suite Francaise	Coldstream Bd. 106
Spring Song—See Mendelssohn	182	EB26 Suite of Serenades	
B2957 St. Martin's Folk Dance Band	108	Whiteman's Concert Orch.	99
St. Paul—See Mendelssohn	182	DB764 Suite for 'Cello in C	G. Suggia 53
Stabat Mater—See Rossini	185	C1238 Suite Gothique	H. Dawson 82
D1489 Staccato Etude ( <i>Rubinstein</i> )		DB293 Sulle onde del Danubio ( <i>Blue</i>	
Levitzi	85	Danube Waltz) Frieda Hempel	31
Star of Bethlehem—		Sullivan, Sir Arthur	205
B2827 By S. Coltham	59	DA754 Sultanto a te	E. Caruso 10
ED10 By R. Crooks	60	Summer night, A—	
B1545 Star o' Robbie Burns	Dawson 61	D787 By Leila Megane	68
AS40 Stars and moonbeams		03223 By C. Butt	205
Auntie Agnes	112	B2853 Summer night's idyl	
C1689 Star of the east	P. Dawson 62	Bird Records	113
Stars and Stripes Forever—		EA520 Sun is at my window, The	
EA487 By Sousa's Band	109	J. Marvin and Smalle	117
B2330 By Coldstream Guards Band	106	Sunny	158
EA121 Stars are the windows of		EA329 Sunrise—Fox-Trot	
Heaven	Crawford 81	Hamp's Serenaders	100
B2781 Stars of summer night		D535 Sunshine o' a bonnie lassie's	
Lay Vicars	77	smile, The	Harry Lauder 115
Stay out of the south—		Suor Angelica	135
EA289 By Miller-Farrell	117	D779 Surely he hath borne our griefs	
EA317 By Coon-Sanders Orchestra	99	("Messiah")	178
B2187 Steal away	P. Robeson 70	Surta e la notte—See "Ernani"	123
Stephen Foster Melodies—		DB758 Sussanin's aria—See "Life for	
C1657 By Salon Group	117	the Tsar"	127
EB42 By Salon Group	117	EA562 Susianna—Fox-Trot	
EA621 Steppin' along—Fox-Trot		Shilkret's Orchestra	104
All Star Orchestra	99	E162 Svengali mesmerises Trilby	
DB101 Still is the forest	Chaliapin 13	Sir H. B. Tree	223
DB412 Stille nacht, heilige nacht		DB526 Swallows, The ( <i>Cowen</i> )	
Schumann-Heink	51	Tetrazzini	53
EA280 Still waters—Waltz Shilkret's Or.	104	D1101 Swan Chorus ("Lohengrin")	
B2398 St. Margaret's Chimes, West-		Chorus and Symph. Or.	75
minster	113	B1480 Swasticka March ( <i>Kholr</i> )	
B2393 Stocking, The		Coldstream Guards Band	106
John Henry & "Blossom"	115	DB350 Sweet bird ( <i>Handel</i> )	Melba 42
E448 Stone Cracker John	H. Dearth 62	B2452 Sweet early violets	J. Turner 72
D1106 Stop your tickling, Jock		EA526 Sweet for-get-me-not	J. Smith 118
Sir H. Lauder	116	DA317 Sweet Genevieve ( <i>Tucker</i> )	
B2347 Storm—Organ Solo	A. Meale 83	J. McCormack	40

**"HIS MASTER'S VOICE" RECORDS**

[illegible]

T

	Tacea la notte—See "Trovatore"	137
	Take a pair of sparkling eyes— See "Gondoliers" .. ..	139
D1348	Take me away Three Choirs Festival	78
	Take the Air—Musical Comedy	158
ES5	Tal (Fur Pessach) J. Rosenblatt	74
B2916	Tale of the talkies L. Henry	115
	Tales of Vienna woods—Waltz	
ED2	By Philadelphia Orchestra ..	92
B2406	By Marek Weber's Orchestra ..	99
DB318	Tambourin ( <i>Kreisler</i> ) F. Kreisler ( <i>Violin</i> )	34
DA758	Tambourin ( <i>Leclair</i> ) Thibaud	54
B2589	Tambourin ( <i>Gossec</i> ) Virtuoso Quartet	87
DB1207	Tambourin Chinois Op. 3 Kreisler	34
ES6	Tanchum J. Rosenblatt	74
EA166	Tangi—Maori Lament Mayfair Orchestra	97..
DA1009	Tango ( <i>Albeniz</i> ) Kreisler	35
	Tannhauser	135
	Tanto amor! A—See "Favorita"	125
E183	Tarantelle ( <i>Sarasate</i> ) Sarasate	220
DB763	Tarantella in G major Suggia	53
DB141	Tarantella sincera E. Caruso	9
DA145	Tarantelle ( <i>Chopin</i> ) A. Cortot	15



**"HIS MASTER'S VOICE" RECORDS**

	Page		Page
C1552 Tatto impressions	108	B3050 That's why I'm happy	115
D401 Ta-ta, my bonnie Maggie	115	D1255 Theme Varie (Sor)	80
Adlershot Bands		C1470 Theme and Variations (Haydn)	87
Harry Lauder	115	Virtuoso Quartet	
Tchaikovsky	190	EA427 Then came the dawn	116
DA445 Te, o cara, A—See "Puritani"	133	Gene Austin	
DA445 Te quiero (Jota)	22	B2260 Then I'll be happy	118
Te souvient-il—See "Thais"	136	DA307 Then you'll remember me	40
B1978 Tea for Two ("No, No, Nanette")	157	("Bohemian Girl") McCormack	
Benson's Orchestra	99	B2276 There ain't no flies on Auntie	115
EA471 Teach me to dance—Fox-Trot	102	The Happiness Boys	
Rhythm Band		There are eyes—Fox-Trot	
B2984 Teddy Bears' Picnic	107	By Rhythm Band	102
Coldstream Guards Band		EA449 By Melville Gideon	64
AM218 Tekum purkon J. Rosenblatt	74	B2213 There grows a bonnie brier bush	66
EA385 Tell me you love me	105	B. Herron	
Waring's Pennsylvanians		There is a flower than bloometh	
Tempest of the heart, The—See		("Maritana")—	
"Trovatore"	137	By McCormack	40
DB622 Tempest rages	207	By W. Glynne	64
Chaliapin		There is a green hill (Gounod)—	
Temple bells, The—		D1212 By F. Austral	57
B2255 By Peter Dawson	61	DB303 By Homer (Contralto)	32
B2237 By De Groot's Orchestra	96	DB503 By Kirkby Lunn	38
Ten little miles from town—		D279 By Edna Thornton (Contralto)	72
EA416 By Geo. Olsen Orch.	102	EA546 There is a happy land—F.T.	104
EA426 By J. Crawford	81	Shilkret's Orchestra	
EA463 By E. Carlisle	114	EA331 There must be a silver lining	105
DB844 Tenebrae factae sunt (Vittoria)	52	Waring's Pennsylvanians	
Sistine Choir		D1256 There now is nought, nought	74
DK123 T'eri un giorno—See "Gioielli	126	on earth Bach Cantata Club	
della Madonna"		EA51 There shall a star	76
Testa adorata—See "Boheme"	120	Chapels Royal Choir	
Thais	136	EA568 There'll be you and I M. Downey	63
Thank God for a garden—		EA125 There's a boatman on the Volga	106
DA320 By McCormack (Tenor)	40	—Fox-Trot Whiteman's Orch.	
B2341 By John Turner	72	There's a cradle in Carolina—	
EA49 That certain party	103	By G. Austin	113
Russo & Fiorito's Orchestra		EA281 By Shilkret's Orchestra	104
EA600 That Monte Carlo song A. Penn	117	EA579 There's a place in the sun for	63
EA298 That old wooden rocker	114	you M. Downey	
Frank Crumit		There's a rainbow round my	
EA274 That saxophone waltz—Fox-	106	shoulder—	
Trot Whiteman's Orchestra		EA436 By All Star Orchestra	99
DA320 That tumble-down shack in	40	EA465 By Marvin-Smale	116
Athlone J. McCormack		B2992 There's a tavern in the town	70
EA114 That's a good girl J. Smith	118	S. Robertson	
EA417 That's just my way of forgetting	100	Hastings	115
you Goldkette's Orchestra		EA391 There's something about a rose	100
EA516 That's how I feel about you	105	E. Harkness' Orchestra	
Waring's Pennsylvanians		There's something nice—	
EA164 That's my hap-happiness	115	By J. Marvin	116
The Happiness Boys		EA184 By Shilkret's Orchestra	104
EA389 That's my mammy—Fox-Trot	104	B3079 There's the one for me	63
Thies' Orchestra		M. Downey	
That's my weakness now—		They drink the potion—See	136
EA383 By Shilkret's Orchestra	104	"Tristan and Isolde"	
EA442 By H. Kane	115	They guess the truth—See "Life	127
D1493 That's the reason noo' I wear a	116	for the Tsar"	
kilt Harry Lauder		DB104 They won't let Masha walk by	13
EA553 That's you, baby—Fox-Trot	102	the brook Chaliapin	
Geo. Olsen		B1630 They're far, far awa' Dawson	61
EA487 That's what puts the sweet	100	EA370 Think of me thinking of you	116
Goldkette's Orchestra		Marvin	
EA548 That's what I call heaven—F.T.	102		
Reisman's Orchestra			
EA575 That's what I call sweet music	118		
Sophie Tucker			

# " HIS MASTER'S VOICE " RECORDS

	Page		Page
Thinking of you—		Tip toes ..	159
B5612 By Hylton's Orchestra ..	101	E4188 Tired hands ..	H. Burr 59
EA567 By Melville & Oldham ..	69	E436 'Tis me, O Lord ..	62
C1334 This day Christ was born		De Reszke Singers	
York Minster Choir ..	79	'Tis the day—See also "Mattinata"	
This Year of Grace ..	159	ER1 T'ka b'shafa J. Rosenblatt	74
B1966 Third Battalion March		DB640 T' m'arricordo 'e Napule Caruso	9
Coldstream Guards Band	106	B1597 To a miniature W. Glynne	64
This is Heaven—		B2690 To a water lily ..	81
EA583 Fox-Trot—Arnheim's Orch. ..	99	Victor Olof Sextet	81
B3079 By Morton Downey ..	63	2-2864 To Anthea C. Stanley	219
T'ho raggiunta sciagurata—See		B2513 To Mary L. Gowings	65
"Marta" ..	128	B5650 To know you is to love you	
B1464 Thora (Stephen Adams)		Hylton's Orchestra	101
C1733 Though reviling tongues		To Spring—See Grieg ..	178
E. Suddaby	72	DA680 To the children J. McCormack	41
E414 Thou art risen T. Davies	60	EA438 To Thee, O Spirit Hemus	66
C1427 Thou'rt passing hence Dawson	62	B2296 Toasts (C. Rose) N. Long	116
E158 Thoughts from "For Every		D1229 Tobermory Lauder	116
Day" Tolstoi	223	C1321 Toccata (Dubois)	
B3082 Three crows S. Robertson	70	H. Dawson (Organ)	82
B1433 Three D' G's March (Brophy)		Toccata and Fugue in D Minor	
Coldstream Guards Band	106	(Bach)	
Three fishers went sailing—		C1291 By G. D. Cunningham (Organ)	82
DB511 By Kirkby Lunn ..	38	D1428 By Philadelphia Orchestra ..	92
03222 By C. Butt ..	205	E416 Toccata from Symphony	
B2221 Three foxes Geo. Baker	58	Goss-Custard	83
Three Graces—Musical Comedy	158	B2466 Toccata (Alcock) W. Alcock	81
C1593 Three Idylls Virtuoso Quartette	87	D1525-7 Tod und Verklarung (Op. 24)—	
Three o'clock in the morning		See Strauss ..	189
(Valse Boston)—		Together we two—	
B1162 By De Groot's Orchestra ..	96	B2662 By De Groot's Orchestra ..	96
EA420 By Whiteman's Orchestra ..	106	EA277 By Johnson's Penns. ..	101
EA387 Three trees F. Crumit	114	EA278 By V. de Leath-Smale ..	114
DA780 Through all the days to be		B1465 Tom Bowling Coltham	59
J. McCormack	41	D807 Tom der Reimer Knapfer	213
D1256 Through Jesus Christ		B2698 Tom's gone to Hilo	
Bach Cantata Club	74	J. Goss and Quartet	65
B104 Through the valley—March		Tombe degl' avi miei—See	
Coldstream Guards Band	106	"Lucia di Lammermoor" ..	128
Tide of the Empire ..	166	Tommy Lad (Margeston)—	
B2143 Tie a string around your finger		By McCormack (Tenor) ..	40
Hylton's Orchestra	101	E448 By Harry Dearth ..	62
DB143 Tiempo antico Caruso	9	To-morrow—	
ES9 Tikanto Shabbos J. Rosenblatt	74	By McCormack-Kreisler ..	41
EA517 Tile Trot Rio Grande Band	103	EA365 By J. Shilkret (Piano) ..	86
D1418-19 Till Eulenspiegel—See Richard		EA306 By Hamp's Serenaders ..	100
Strauss ..	189	EA350 By G. Austin ..	113
Till I wake ("Indian Love Lyrics")		C1172 Toni—Gems Light Opera Co.	77
B2237 By De Groot's Orchestra ..	96	To-night's my night with baby—	
B2256 By Peter Dawson ..	61	EA72 To-night's my night with baby	
B3023 Till the sands of the desert		J. Smith	118
P. Dawson	61	EA142 To-night you belong to me	
EA412 Till we meet again		G. Austin	113
Shilkret's Orch.	104	EA47 Too many parties L. James	66
E88 Time's garden (Goring Thomas)		EA621 Too wonderful for words—F.T.	
Edna Thornton	72	All Star Orchestra	99
Timor di me?—See "D'Amor		C722 Torch Dance Marjorie Hayward	88
sull' ali" (Under "Trovatore") ..	137	Toreador Song—See "Carmen"	121
C731 Tina—Waltz Metrop. Dance Bd.	102	Tornami a dir che m'ami—See	
EA311 Tin pan parade—Fox-Trot		"Don Pasquale" ..	123
The Troubadours	104	Torna a Surriento (Canzone	
EA120 Ting-a-ling J. Crawford	81	Napoletana)—	
C1263 Tink-a-tink Folk Dance Band	108	DA740 By Martinelli ..	39
Tip-toe thru the tulips—		DA353 By Ruffo (Baritone) ..	49
EA637 By J. Marvin ..	116	Tosca ..	136
EA628 By Goldkette's Orchestra ..	100	B1778 Tower of London Leno	214



	Page
Toymaker's Dream, The—F.T.	
EA578 By Hylton's Orchestra ..	101
B2917 By K. Falkner ..	63
E512 Tränenregen .. Duhan	63
Traumere—See Schumann ..	188
DB1033 Traumeswirren (Schumann)	
Backhaus	4
DB541 Traumerzahlung A. Moissi	216
C1442 Travellers all of every station	
P. Dawson	62
E436 Travellin' to de grave	
De Reszke Singers	62
Traviata ..	136
E442 Trees .. J. Brownlee	58
Tremin gl' insani—See "Nabucco" ..	130
Trespasser, The ..	166
D1469-72 "Trial by Jury"—Complete ..	144
Triana—	
C1554 By New Symphony Orchestra	98
DB1125 By Backhaus ..	4
DA245 Tringles des sistres tintaient, Les—See "Carmen" ..	121
DB1223-27 Trio in B Flat, Op. 97 (Beethoven)	
Cortot-Thibaud-Casals	12
DB947-50 Trio in B Flat (Op. 99) (Schubert) ..	187
DA895-6 Trio in G Major (Haydn)	
Cortot, Casals, Thibaud	15
DB1072-5 Trio in D Minor (Mendelssohn)	
Casals, Cortot, Thibaud	15
Tristan and Isolde ..	136
DB140 Triste Ritorno Caruso	206
B2166 Triumph (Traditional)	
Scotch Country Dance Or.	98
C1646 Triumph, The Folk Dance Band	108
E170 Trixie from Dixie H. Lauder	115
E515 Trock'ne Blumen Duhan	63
DK120 Troncar suoi di—See "Guglielmo Tell" ..	126
C1275 Trooper Johnny Ludlow	
P. Dawson	62
C1256 Troop les Huguenots	
Royal Air Force Band	109
"Trooping the Colours"—See "Regimental Marches" and	
Coldstream Guards Band ..	108
B2939 Trot here and there	
Melville & Oldham	69
DA835 Trout (Schubert) Gerhardt	26
D1484-7 Trout Quintet (Schubert)	
Backhaus and Inst. String Qt.	83
Trovatore ..	137
B1506 True as the stars that are shining	
Vocal Quartet	73
EA610 True Blue Lou	
Pollack's Orchestra	102
DA336 Trumpet Call, The McCormack	40
DB329 Trumpeter, The McCormack	39
DA445 Trust de los Tenorios Fleta	22
DA115 Trusting eyes E. Caruso	10
EA390 Truthful Parson Brown	
Shilkret's Orchestra	104
Try to learn to love—	
B2720 By Coward ..	60
B5487 Fox-Trot—By Ambrose's Orch.	99

	Page
DA574 Tu ca nun chaigne E. Caruso	10
Tu, che a Dio—See "Lucia di Lammermoor" ..	128
DA233 Tu! Habanera (Fuentes) A. Gluck	28
Tu che di gel—See "Turandot" ..	137
EA634 Tu sais G. Metaxa	68
B2728 Tune tonic Grimshaw Banjo Qt.	79
Turandot (Puccini) ..	137
"Turned Up" ..	159
Turkish March—See Beethoven ("Ruins of Athens") ..	168
DA860 Turkish March (Mozart)	
Landowska	36
B2330 Turkish Patrol Coldstream Bd.	106
Turn ye to me—	
DB735 By K. Lunn ..	38
DB632 By J. McCormack ..	39
B2561 By P. Dawson ..	61
Tu, Tu, Amore—See under "Manon Lescaut" ..	128
Tutte le feste al tempio—See "Rigoletto" ..	133
Tutti i fior—See "Madama Butterfly" ..	130
DA825 Twelfth Mass M. Offers	44
EA557 Twelve o'Clock Waltz	
Arden and Ohman	99
DB957-60 Twenty-four preludes Cortot	14
C1646 Twenty-ninth of May, The	
Folk Dance Band	108
B2621 Twice times M. Crawford	60
B2623 Twilight melody, A	
A. Meale (Organ)	83
DB642 Twilight (Massenet) Powell	218
B3040 Twilight (Friml) Cedric Sharp	80
Twilight of the Gods ..	137
EB34 Twisting the dials	
Happiness Boys	115
DA240 Two folk songs of Little Russia	
Alma Gluck	28
Two Grenadiers, The—See Schumann ..	188
B2262 Two guitars (Gipsy Song)	
Salon Orchestra	98
Two little bluebirds—See "Sunny" ..	158
B2343 Two little tired hands	
De Groot and Picc. Orchestra	96
B2651 Two old tramps P. Dawson	61

## U

E323 Uhr, Die (Loewe) L. Demuth	208
EA572 Um-tcha-um-tcha da da—F.T. Hylton's Orchestra	101
ER3 Umipnu chatuenu. Tiel 1 and 2	74
J. Rosenblatt	
Un or Une—For this article, see next word.	
Una furtiva lagrima—See "Elisir d'Amore" ..	123
Una voce poco fa—See "Barbieri di Siviglia" ..	120
Un bel di ("Mme. Butterfly") ..	130

# " HIS MASTER'S VOICE " RECORDS

	Page
B2454 Under the bazunka tree	116
Norman Long	
Under the double eagle—March	
B1460 By Coldstream Guards Band	106
EA43 By Sousa's Band	109
DA638 Under the leaves (Thome) Chemet	13
Und ob die wolke—See "Freischutz"	
.. .. .	125
DA711 Un di felice—See "Traviata"	136
EA565 Underneath the Russian moon	
R. Vallee's Yankees	105
B2418 Une heure d'amour	
De Groot's Orch.	96
C1294-6 Unfinished Symphony (Schubert)	
Royal Opera House Orch.	93
Ungeduld (Schubert)—	
E511 By Duhan	63
DB1265 By Giannini	26
B2415 Un peu d'amour	98
Salon Orch.	
Until (Sanderson)—	
B799 By Hubert Eisdeld (Tenor)	63
DA309 By McCormack (Tenor)	40
B871 By G. Morgan (Cornet)	80
B2168 By De Groot's Orchestra	96
B3005 By W. Glynn	64
EA498 Until you get somebody else	
Olsen's Music	102
DB115 Uocchi celesti	9
Caruso	
D284 Up from Somerset	72
Charles Tree	
Up in the clouds—	
B5612 By Hylton's Orchestra	101
EA567 By Austin Egen	63
Urna fatale—See "La Forza del Destino"	
.. .. .	125
Used to you—	
EA589 By J. Marvin	116
EA587 Fox-Trot—By Shilkret's Orch.	104
ER1 Uvyom simchas chem	
J. Rosenblatt	74

## V

DA475 Vacant chair, The	40
McCormack	
Vado, corro—See "Don Pasquale"	
.. .. .	123
B2297 Vagabond, The	61
P. Dawson	
Vagabond King	159
Vaghissima sembianza—	
DA754 By Caruso	10
DA801 By Minghetti	43
Vinement ma bien aimee—	
See "Roi d'Ys"	
.. .. .	134
E207 Vale (Farewell)	72
E. Thornton	
Valencia—	
EA78 By J. Crawford (Organ)	81
B2340 By The Revellers	117
B2272 By Savoy Havana Band	103
EA60 By Whiteman's Orchestra	106
Valentine—	
B5701 By Rio Grande Band	103
EA639 By Maurice Chevalier	114
Valkyrie	138
Valse—See Brahms	171
Valse—See Chopin	173

	Page
Valse Bluette (Drigo)—	
DA244 By J. Heifetz	30
DA984 By Heifetz	30
B2499 Valse Arabesque	84
U. Bourne	
DB1273 Valse Caprice (Rubinstein)	
Paderewski	45
DA981 Valse d'oiseau	7
Bori	
D1492 Valse de Concert (Glazounoff)	
San Francisco Orch.	94
D1216 Valse des Fleurs ("Casse-Noise")	
Philadelphia Orch.	92
DB288 Valse du ballet Raymonde (Glazounoff)	
J. Heifetz	30
Valse—See also under Waltz	
DB116 Valse lente	9
Caruso	
B3060 Valse Mystérieuse	83
A. Meale	
C169 Valse Septembre	97
Iff's Or.	
Valse Triste (S'belius)—	
DB396 By Maud Powell	47
B2140 By M. Hayward	88
ED5 By Chicago Orchestra	89
ED5 By San Francisco Orchestra	94
DA276 Variations	34
F. Kreisler	
Variations on Nel cor piu—See Beethoven	
.. .. .	169
D1376-8 Variations on a Theme by Haydn	
London Symph. Orch.	90
DA915-16 Variations on an air from "Magic Flute"	
Cortot & Casals	15
C1380 Variations on "Carnival of Venice"	
By Rode	89
DB1069-70 Variations Symphoniques (Frank)	
Cortot, with Orch.	15
Varsity	166
Varsity drag—	
EA334 By Olsen's Music	102
EA332 By J. Smith	118
EA314 Varsity Yale Blues	
Savoy Orpheans	103
Veau d'or, Le—See "Faust"	124
Vecchia zimarra—See "Boheme"	120
Vedremo, o veglio audace, Lo—See "Ernani"	
.. .. .	123
Vela! un vessillo Una—See "Otello"	
.. .. .	13.
Venetian Song—	
DA324 By J. McCormack	40
B2434 By Lambelet-Lebish	67
Venga la morte ("Otello")	131
Venite, inginocchiatevi ("Nozze di Figaro")	131
Venti scudi—See "Elisir d'Amore"	123
Venusberg Music—See "Tannhauser"	
.. .. .	135
Veranno a te—See "Lucia di Lammermoor"	
.. .. .	128
DA715 Verborgenheit (Wolf)	26
Gerhardt	
Vergine degli Angeli, La—See "Forza del Destino"	
.. .. .	125
C1684 Veronique—Vocal Gems	
Light Opera Co.	77
Vergine—See "Favorita"	125
B2865 Vers l'avenir	91
Orch. Royal Belge	
B2222 Vespers	58
Geo. Baker	



# "HIS MASTER'S VOICE" RECORDS

	Page		Page
E139 Vespers and Compline		W	
Westminster Cathedral Choir	79	Wach auf ("Meistersinger")	129
Vespri Siciliani	138	D1112 Waggle of the kilt H. Lauder	116
Vesti la giubba—See "Pagliacci"	131	EA266 Waiata Maori (Hill)	
E82 Vicar of Bray C. Stanley	219	Mayfair Orchestra	97
D1453 Vida Breve, La Symphony Orch.	95	EA166 Waiata Poi (Hill)—	
DA1009 Vida Breve—Dance Kreisler	35	By Mayfair Orchestra	97
Vien, Leonora—See "Favorita"	125	Wait (Guy d'Hardelot)—	
Vieni al contento—See "Lakme"	127	By J. Turner (Tenor)	72
Vieni, la mia vendetta—See		B1117 By De Groot and Picc. Orch.	96
"Lucrezia Borgia"	128	Wait till you see "Ma Cherie"—	
DA119 Vieni sul mar E. Caruso	10	By M. Chevalier	114
B2298 Vienna Blood—Waltz		EA543 Fox-Trot—By Pollack's Orch.	102
De Groot's Orch.	96	DA175 Waiting for your return	
C1507 Vienna by night M. Weber's Or.	98	de Gogorza	17
C1647 Viennese melody B. Harrison	79	B2410 Wake Miss Lindy Gresham Sgrs.	65
EA50 Village blacksmith owns the		EA294 Wake, Nicodemus F. Crumit	114
village Happiness Boys	115	"Wake up and dream"	159
C497 Village fire brigade A. Lester	116	DB929 Waldesrauschen (Liszt)	
Vilanelle, La (E. Del Acqua)—		W. Backhaus	4
DB262 By Galli-Curci (Soprano)	25	B3084 Waldteufel memories	
C1338 By M. Bennett	58	De Groot's Orchestra	96
B4566 Virginian Judge W. B. Kelly	115	B2940 Walk him along, Johnny	
Vision fugitive—See "Herodiade"	126	J. Goss and Cathedral Quartet	65
Vissi d'arte—See "Tosca"	136	EA553 Walking with Susie—Fox-Trot	
DA1015 Vito (Popper) Casals	12	Geo. Olsen	102
DA127 Vittoria, Vittoria M. Battistini	6	Wally	138
Vocal Gems	76	Walther's Prize Song ("Meister-	
Voce poco fa, una—See "Bar-		singer")	129
biere di Siviglia	120	B4567 Waltz (Arensky) Maier & Pattison	85
Voi che sapete—See "La Nozze		DA419 Waltz (Weber) R. Chemet	13
di Figaro"	131	Waltz—See Chopin, "Valse"	173
Voi lo sapete, O mamma—See		Waltz—See Brahms	171
"Cavalleria Rusticana"	121	Waltz Dream	159
EA482 Voice of the Southland		EA363 Waltz of love Hamp's Serenaders	100
G. Austin	113	Waltzes, Vocal—	
B2808 Voice Exercises Master N. Ware	112	DA105 Amor mio (My love) E. Caruso	9
B2531 Voice that breathed o'er Eden		DB298 Bacio, Il (Valse Brillante)	
St. Margaret's Choir	78	Hempel	31
Voices of Spring—		DA938 Carmen D. Giannini	26
By E. Scotney	71	DA213 Messaggero amoroso	
C1526 By Kaufman's Orchestra	97	Galli-Curci	25
DA250 Voices of the woods Hempel	31	DB298 Parla! (Arditi) F. Hempel	31
Voici des roses—See "Damma-		DB349 Se saran rose N. Melba	42
tion de Faust"	122	DB293 Sulle onde del Danubio (Blue	
Voila donc la terrible cite—See		Danube Waltz) F. Hempel	51
"Thais"	136	DA981 Valse d'oiseau L. Bori	7
Vois ma misere, helas—See		DB116 Valse Lente ("Adorables	
"Samson et Dalila"	135	Tourments") E. Caruso	9
Volga Boatmen's Song—See		DB293 Wine, Women and Song Waltz	
under "Song of Volga Boatmen"		Frieda Hampel	31
B1493 Volunteer Organist, The (Lamb)		Waltzing doll—	
Peter Dawson	61	DA661 By F. Kreisler	35
DA835 Vor dem Fenster E. Gerhardt	26	B2629 By New Light Symph. Orch.	98
C1568 Vostro amor—See "Boris Godou-		EA609 Wake up chillun Revellers	117
noff"	120	D1636-8 & 1649-50 Wand of youth	
Votre toast—See "Carmen"	121	London Symphony Orch.	91
Vous qui faites l'endormie—		B1434 Wand of harlequin	
See Gounod ("Faust")	124	De Groot's Orchestra	100
Voyons, que j'essaie—See "Car-		E509 Wandern (Schubert) Duhan	63
men"	121	D807 Wanderer, The (Schubert)	
DA103 Vucchella, A (Tosti) E. Caruso	9	Knupfer	213

**" HIS MASTER'S VOICE " RECORDS**

	Page		Page
B2878 War march of the Priests	105	B3064 Wedding of the rose—Intermezzo	107
EB25 War songs	77	Coldstream Guards Band	
DB1144 Warbler, The	25	Wedding of the painted doll—	
EA26 Warblers' serenade	113	EA539 By Heidt's Orch.—F.T.	100
pretations by M. McKee and		EA552 By Chas. King ..	115
Billy Murray, A. Pryor's Band	113	EA571 By Hylton's Orch.—F.T.	101
Warming Up ..	166	EA633 By Salon Orchestra ..	98
DB374 Warum? (Schumann)	45	EA598 Wee bit o' love	59
Was it a dream?—		D1134 Wee deoch an' Doris, A	
EA402 By The Revellers ..	117	Sir H. Lauder	116
EA335 By Waring's Pennsylvanians ..	105	D1623 Wee hoose 'mang the heather	
EA464 Was it done	104	Harry Lauder	116
B2632 Was it just moonshine		E169 Wee Jean Macgregor	115
B. Grey etc.	112	C192 Wee Macgregor Highland Patrol	
B2204 Washington Grays March		Coldstream Guards Band	107
Royal Air Force Band	109	B2924 By Coldstream Guards Band ..	107
Washington Post march, The—		C1374 Wee man at the loom	
B1460 By Coldstream Guards Band ..	106	Aldershot Bands	108
EA96 By Sousa's Band ..	109	B2202 Wee Town Clerk, The	
D1263 Wasserfluth (Schubert)		A. MacGregor	67
E. Gerhardt	64	B2212 Wee Wee German Lairdie	
Watchman, The (Squire)—		A. MacGregor	67
C756 By Peter Dawson ..	62	B2897 Weepin' Mary	70
B2979 Watchman, what of the night?		D1651 Wehe! Wehe!—See "Parsifal" ..	132
Glynne and Robertson	64	EA355 Well the Irish and the Germans	
D301 By Harrison and Radford ..	65	Jans—Whalen	115
B2187 Water boy	70	E4272 Well, well, well	115
ES11 W' cholmaaminim	74	Jans—Whalen	
ES7 We' af hu boyu mis'chaven		Welsh songs	73
J. Rosenblatt	74	C1226-C1227 Wenbley Military Tattoo	
D407 We all go hame the same way		Coldstream Guards Band	107
Lauder	115	B2126 Were you there? P. Robeson	70
D1349 We are the music makers		B2739 We're living at the Cloisters	
Three Choirs Festival	78	Gracie Fields	115
D1084 We bow our heads (Bach)		D804 Werbetrommel, Die	
Westminster Choir	79	Knupper	213
D407 We parted on the shore	115	Werther ..	138
B5071 We won't go home		AM217 Weseorew. Parts 1 and 2 ..	74
Folk Dance Band	108	B1482 Weymouth chimes (Howell)	
EA299 We'll have a new home in the		Coldstream Guards Band	106
morning—Fox-Trot		EA460 Whadda you say we get to-	
Shilkret's Orchestra	104	gether	
E107 We'll run 'em in (Offenbach)		Hamp's Kentucky Serenaders	100
Harrison and Radford	65	B2260 What did I tell ya? J. Smith	118
AN15 Weal jede	74	What a day—	
DA322 Wearin' o' the green	40	EA577 By Chick Endor ..	114
McCormack		EA606 By Weem's Orchestra ..	105
Wearly River—Fox-Trot—		EA455 What a night for spooning	
EA514 By Vallee's Yankees ..	105	Warings' Pennsylvanians	105
EA512 By Gene Austin ..	113	EA359 What a wonderful wedding	
B4578 Weaving dance	109	Heidt's Orchestra	100
D1264 Wegweiser, Der (Schubert)		EA322 What are we waiting for—F.T.	
Gerhardt	64	McEnelly's Orch.	102
E443 Welcome yule		E443 What child is this?	
Chapels Royal Choir	76	Chapels Royal Choir	76
Wedding Bells—		B3013 What did the village black-	
EA527 By Gene Austin ..	114	smith say	115
EA546 By Shilkret's Orchestra ..	104	L. Henry	
DJ101 Wedding, The	19	What do I care what somebody	
Destinn & Gilly		said—	
Wedding march (Mendelssohn)—	182	EA274 By Garber's Orchestra ..	100
B3120 Wedding music at St. Margaret's	78	EA275 By G. Austin ..	113
D1112 Wedding of Sandy McNab		EA249 What do we do	117
H. Lauder	116	EA244 What do you do on dew-dew-	
		dewy day	Shilkret's Orch. 104



**" HIS MASTER'S VOICE " RECORDS**

	Page		Page
What do you say?—F.T.—		DA497 When shadows gather	
EA340 By Warings' Pennsylvanians ..	105	McCormack	40
EA380 By Miller—Farrell .. ..	117	EA452 When sweet Susie goes stepping	
What Price Glory .. ..	166	by Shilkret's Orchestra	104
DA641 What'll I do? ( <i>Irving Berlin</i> )		E498 When that I was a tiny boy	
Frances Alda	3	R. Radford	70
EA296 What'll you do?—Fox-Trot		When the book—See "Faust"	
Hamp's Serenaders	100	(Church Scene) .. ..	124
EA378 What's the reason?		DB1068 When the King went forth to war	
N. Shilkret's Orchestra	104	Chaliapin	13
B5313 What's the use of talking—F.T.		EA72 When the red, red robin	
Olsen's Music	102	J. Smith	118
C1690 What is done?		EA371 When the Robert E. Lee comes	
Oldham & Melville	69	to town H. Reser's B. Boys	102
What is our life?—See "Pique		EA47 When the one you love F. Baur	58
Dame" .. ..	132	C1245 When the Sergeant-Major's on	
EA50 What! No women?		parade P. Dawson	62
Happiness Boys	115	When the stars—See "Tosca"	136
B2420 What shall we do		EA309 When the sun goes down	
J Goss and Cathedral Quartet	65	Dalhart—Robison	114
When all was young—See		DA887 When the swallows homeward	
"Faust" .. ..	124	fly Hislop	31
EA36 When autumn leaves J. Smith	118	EA635 When they sing the "wearin'	
When bloom the roses—See		of the green," M. Downey	63
"Se saran rose" .. ..	42	DA840 When twilight comes	
C1117 When bright eyes glance		J. McCormack	41
Dawson	62	B2220 When we were very young—See	
DA218 When Cloris sleeps Galli-Curci	25	Geo. Baker .. ..	58
When day is done—F.T.—		C1616 When the white elder tree	
EA203 By F. Baur .. ..	58	J. Hylton's Orch.	101
EA237 By J. Crawford .. ..	81	When the world is at rest—	
B5117 When do we dance?—F.T.		EA496 By Endor .. ..	114
Savoy Havana Band	103	EA494 By Olsen's Music .. ..	102
DA187 When dull care E. de Gogorza	17	DA693 When you and I were seventeen	
D409 When I get back to bonnie		J McCormack	41
Scotland Lauder	115	DA823 When you and I were young	
D1078 When I meet MacKay Lauder	116	J. McCormack	41
B5370 When I met Sally—Fox-Trot		When you come to the end of the	
Hylton's Orchestra	101	day—	
B2950 When I survey the wondrous		EA581 By L. Reisman .. ..	102
Cross		EA619 By Paul Oliver .. ..	69
Westminster Cen. Hall Choir	79	EA254 When you played the organ—	
D409 When I was twenty-one Lauder	115	Waltz Hylton's Orch.	101
EA410 When love comes stealing		EA343 When you're in love—Waltz	
Troubadours	104	Whiteman and His Orchestra	106
B2776 When Irish eyes are smiling		EA389 When you're smiling Thies' Or.	104
O'Moore	69	When you're with somebody	
DA237 When love is kind ( <i>Moore</i> )		else—	
A. Gluck	28	EA346 By Whiteman and His Orchestra	106
EA592 When my dreams come true—		EA336 By Shilkret's Rhythm Melodists	104
Fox-Trot Warings' Pennsylv. 105		EA605 Where are you, dream girl?	
DB325 When my ships come sailing		Vallee's Yankees	105
home McCormack	39	B1773 Where are you going? Leno	214
DA457 When night descends		EA522 Where did you get that name	
McCormack	41	Happiness Boya	115
When summer is gone—		EA306 Where in the world—Waltz	
EA507 By Shilkret's Orchestra ..	104	Goodrich Orch.	100
EA521 By J. Crawford .. ..	81	EA267 Where is my Meyer?	
B3035 By De Groot's Orch. ..	87	Shilkret's Orchestra	104

# " HIS MASTER'S VOICE " RECORDS

	Page
Where is the song of songs—	
EA502 By Hamp's Serenaders ..	100
EA535 By Lupe Velez ..	73
B744 Where my caravan has rested	
Hubert Eisdell	63
E494 Where the bee sucks E. Scotney	71
DA292 Where the River Shannon flows	
McCormack	40
Where the shy little violets grow	
EA477 By J. Marvin ..	116
EA503 By Olsen's Music ..	102
EA521 By J. Crawford ..	81
EA618 Where the sweet for-get-me-nots remember	
Miller & Farrell	117
EA93 Where'd you get those eyes?	
Olsen's Music	102
E324 Where's the count? A. Roberts	218
Where'er you walk ("Semele")	178
DB628 By de Gogorza ( <i>Baritone</i> ) ..	16
While shepherds watched their flocks by night—	
B2159 By St. Swithin's Choir ..	78
B2196 By Whitaker-Wilson ( <i>Organ</i> ) ..	83
C1589 By Westminster Cen. Hall Choir	79
Whispering hope—	
EA445 By O. Kline-E. Baker ..	67
DA158 By Gluck and Homer ..	28
Whistling—See Chas. Capper ..	113
EA26 Whistler and his dog. Whistling	
by M. McKee and Billy Murray	
A. Pryor's Band	108
B468 Whistling coon Burt Shepard	118
B138 Whistling Rufus Olly Oakley	79
White Birds—Musical Comedy	159
White Shadows in the South Seas ..	166
B2686 Whither ( <i>Schubert</i> ) J. Goss	65
EA570 Who cares what you have been	
Fox-Trot Shilkret's Orch.	104
EA112 Who could be more wonderful than you	
A. Stanley-B. Murray	118
Who is Sylvia?—	
B2681 By E. Lough ..	67
DA933 By McCormack ..	41
EA504 Who wouldn't be jealous of you	
Coon-Sanders Orch.	99
E324 Who'll marry me? M. Farkoa	209
Whoopee ..	159
EB41 Whoopee—Gems Lt. Opera Co.	77
C1425 Whole world over ("Mme. Butterfly")	
B. Mummery	69
Why be Good? ..	166
Why can't you?—	
EA587 Fox-Trot—By N. Shilkret's Or.	104
EA590 By Gene Austin ..	114
EA594 By J. Crawford ..	82

	Page
Why do I love you?—	
B2862 By E. O'Henry ..	83
B5472 By Nat. Shilkret's Orch.	104
Why do the nations?—See Handel ("Messiah") ..	178
EA479 Why does the hyena laugh?	
G. Fields	114
Why is the bacon so tough?—	
B2883 By L. Henry ..	115
EA469 By New Mayfair Orchestra ..	102
E534 Widmung Marie Olczewska	69
DB1065 Wiegenlied ( <i>Strauss</i> )	
E. Schumann	50
D810 Wie duftet ..	209
L. Demuth	
Wie nahte mir—See "Freischutz" ("Leise") ..	125
E323 Wieder mocht' ich L. Demuth	208
B2239 Wien bleibt Wien	
H.M. Royal Air Force Band	109
ED11 Wiener Blut Boston S. Orch.	89
"Wildflower" ..	159
B2929 Willow song M. Bennett	58
Willow song—See "Otello" ..	131
William Tell—Overture—See "Guglielmo Tell" ..	126
B2679 Wind in the hill M. Crawford	60
Wine, women and song waltz—	
DB293 By Hempel ..	31
C1407 By M. Weber's Orchestra ..	98
D1452 By Chicago Orchestra ..	89
B2750 Wings De Groot's Orchestra	96
B2652 Wiper's March Coldstream Bd.	106
Wireless Press Records ..	113
B1466 With sword and lance—March	
Coldstream Guards Band	106
D775 With verdure clad ("Creation")	
Florence Austral	57
03064 Within a mile A. Patti	217
C1625 Within these sacred walls	
I. Andresen	57
Without you, sweetheart—	
EA330 By Shilkret's Orchestra ..	104
EA360 By G. Austin ..	113
B2727 Witness Robeson & Brown	70
AM218 Wlirushuliam J. Rosenblatt	74
D805 Wo du hingehst Knupfer	213
DB766 Wo find' ich Trost McCormack	39
EA290 Wob-a-ly walk—Fox-Trot	
Waring's Pennsylvanians	105
Wohin, Op. 25 ( <i>Schubert</i> )—	
DA706 By E. Gerhardt ..	26
E509 By Duhan ..	63
Wolf Song, The ..	166
B3011 Woman who knows, A	
D. Maughan	117
DA538 Wonderful one McCormack	40



# " HIS MASTER'S VOICE " RECORDS

	Page
EA596 Won't you tell me—Fox-Trot Waring's Pennsylvanians	105
Word, allow me! A—See "Pag- liacci" .. ..	131
Words and Music .. ..	166
World is waiting for the sunrise— By Victor Salon Orch.	98
DA110 By R. Werrenrath .. ..	55
EA616 World is yours and mine M. Downey	63
EA491 Worryin' .. ..	82
B2790 Worrying .. ..	96
Worthy is the Lamb—See Handel ("Messiah") .. ..	178
Wotan's farewell—See "Val- kyrie" .. ..	138
DB1184 Wraith ( <i>Schubert</i> ) .. ..	Chaliapin 13

## X

Xerxes ( <i>Handel</i> ) .. ..	178
--------------------------------	-----

## Y

ES4 Yaale v'yovo .. ..	J. Rosenblatt 74
EA364 Y como le va?—Tango International Novelty Orch.	101
Ye banks and braes o' bonnie doon— By Geraldine Farrar ( <i>Soprano</i> )	21
DB362 By Dame Melba ( <i>Soprano</i> ) .. ..	42
B2814 Yea, though I walk Salisbury Cathedral Choir	75
Yeoman of England—See "Merrie England" .. ..	151
Yeoman of the guard—See "Gil- bert and Sullivan" .. ..	144
C1425 Yes, in one sudden moment ("Mme. Butterfly") B. Mummery	69
E264 Yes, let me like a soldier fall ("Maritana") T. Davies	60
Yesterday—Waltz— By Shilkret's Orchestra .. ..	104
EA207 By G. Austin .. ..	113
D1144 Yet doth the Lord see it not Austral. Thornton, etc.	181
B2424 Ye watchers .. ..	Community Singing 76
ES31 Yhi Razon Milfne Ovinu. Parts I. and II. .. ..	J. Rosenblatt 74
ES4 Yism' chu .. ..	J. Rosenblatt 74
ES3 Yistebach .. ..	J. Rosenblatt 74
D1517 Yo-ho-hoe .. ..	F. Austral 57
DB164 Yohrzeit ( <i>R. Shilkret</i> ) .. ..	S. Braslau 7
B1393 Yon assassin is my equal P. Dawson	61
B2728 You and a canoe Grimshaw Banjo Quartet	79
EA555 You can't take away—Fox-Trot Shilkret's Orchestra	104

You forgot to remember— DA760 By J. McCormack .. ..	41
EA25 By J. Crawford ( <i>Organ</i> ) .. ..	81
EA385 You gotta be good to me Goodrich Silvertown Orch.	100
EA457 You tell me your dream—Waltz Troubadours	104
DA115 Your eyes have told me so E. Caruso	10
EA500 You wanted someone .. ..	J. Marvin 116
You were meant for me— EA525 Fox-Trot—By Shilkret's Orch.	104
EA552 By Chas. King .. ..	115
B5691 Your mother and mine Shilkret's Orchestra	104
DB451 Your tiny hand is frozen E. Williams	56
EA395 You're a real sweetheart Kahn's Orchestra	101
You're always in my arms— EA640 By Bebe Daniels .. ..	60
EA646 By Pollack's Orchestra .. ..	102
EA433 You're just a great big baby doll Weem's Orchestra	105
EA579 You're just another memory M. Downey	63
You're the cream in my coffee— EA616 By Rice-Baur .. ..	70
EA601 By J. Crawford .. ..	82
B5650 By Hylton's Orchestra .. ..	101
EA383 You're wonderful Shilkret's Orchestra	104
B2408 Youth and Vigour March Coldstream Guards Band	106
DA387 Yn iach i ti cumri ( <i>Adieu to dear Cambrai</i> ) E. Williams	56

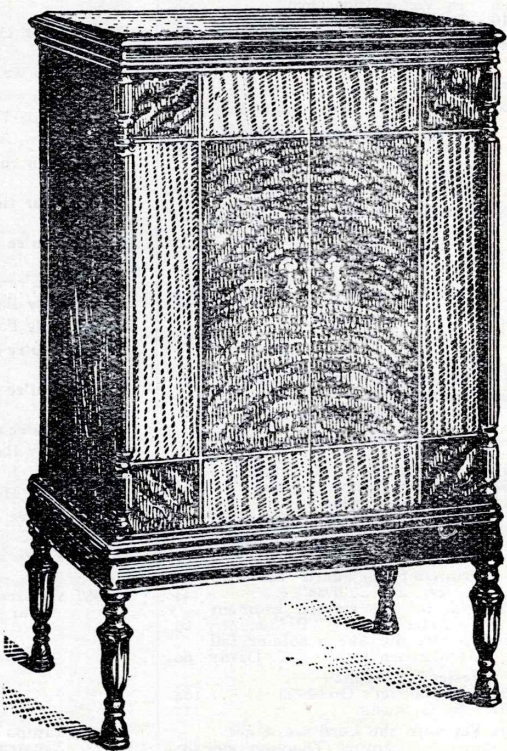
## Z

Zampa .. ..	139
Zapateado ( <i>Sarasate</i> )— DB676 By J. Kubelik .. ..	36
DB1048 By Heifetz .. ..	30
Zaza .. ..	139
Zaza, piccola zingara—See "Zaza" .. ..	139
Zigeunerweisen ( <i>Sarasate</i> )— DB284 By Heifetz .. ..	30
E329 By Sarasate .. ..	220
C1380 By Rode .. ..	8
ES12 Zur Israel .. ..	J. Rosenblatt 74
B3028 Zingari .. ..	De Groot Trio 87
DA1029 Zueignung .. ..	Giannini 26

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# Pronunciation Guide

THE constant appearance of new names in "His Master's Voice" lists will make this table quite useful. It is not intended to be a complete list, but includes only those names the pronunciation of which is not clear and those difficult to pronounce. The sign (') denotes the syllable to be accented.

## Some Sounds Difficult to Indicate

We have indicated the pronunciations as nearly as possible and they will be found correct enough for practical purposes. *But do not pause at each syllable—pronounce the entire word rapidly without hesitation, putting a decided accent marked with the sign " ' ".*

## Pronunciation Table—Artists, Composers and Operas

Acerbi (Ah-cher'-bee)	Clement (Klay-mong') ('ng' only partly sounded)	Faust (Fowst)
Africana (Af-ree-kah'-n)	Codolini (Koh-doh-lee'-nee)	Favorita (Fah-voh-ree'-tah)
Aida (Ah-ee'-dah)	Colazza (Koh-lat'-zah)	Fedora (Fay-doh'-rah)
Alda (Ah'-dah)	Contes d'Hoffman (Kahnt-Doff'-mahn)	Fidelio (Fee-day'-lee-oh)
Amato (Ah-mah'-toh)	Corsi (Kor'-see)	Fille du Regiment (Fi doo Raygimon)
Ancona (Ahn-koh'-nah)	Cortot (Kor'-toh)	Flauto Magico (Flau'-toh Maj'-ee-koh)
Andantino (Ahn-dahn-tee'-no)	Crepuscul (Cray-pus-kuhl')	Fliegende Hollander (Flee'-gen-deh Hol'-lan-der)
Andrea Chenier (Ahn-dray'-ah Sheh-nee-eh)	Crestani (Kres-tah-nee)	Flonzalet (Flon-zah'-lee)
Andreelf (An-dree'-f)	Cui (Kwee)	Forza del Destino (Fort'-zah del Des-tee'-noh)
Anseau (Ahn-soh)	Culp (Koolp)	Fra Diavolo (Frah Deah'-voh-loh)
Arcti (Ahr-dee'-tee)	Daddi (Dahd'-dee)	Francesco (Frah-n-chayss'-koh)
Attila (At'-til-lah)	d'Albert (Dah'-baer)	Freischutz (Fry'-sheutz)
Auber (Oh'-baer)	Dalmores (Dahl-moh-ress')	Fruhlingstaube (Frueh-ling-s-glou'-be)
Bach (Bahkh)	David (Dah-veed')	Gadski (Gahds'-kee)
Bada (Bah'-dah)	De Beriot (Der Bay-ree-oh)	Galli-Curci (Gal-lee Koor'-chee)
Badini (Bah-dee'-nee)	Debussy (Deh-boos'-see)	Galvany (Gahl-vah'-nee)
Baklanov (Bah-klahn'-ov)	de Gogorza (der Goh-gort'-zah)	Gasparone (Gahs-par-oh'-neh)
Balalaika (Bal-lah-layee'-kah)	d'Hardelot (Dard'-loh)	Gay (Guy)
Ballo in Maschera (Bal-loh-ee-n Mahs'-kah-rah)	Delibes (Der-lee'b')	Genee (Zheh-nay')
Barbieri di Siviglia (Bahrr- baer'-reh dee See-veel'-yah)	de Luca (day Loo'-kah)	Germania (Jaer-mah'-nee-ah)
Beethoven (Bay'-toh-ven or Bay'-toh-fen)	de Lucia (day Loo-chee'-ah)	Giacomelli (Jah-koh-mell'-ee)
Behrend (Beh'-rend)	de Luna (day Loo'-nah)	Gianni Schicchi (Gee-ah'-nee Shee'-kee)
Bellini (Bel-lee'-nee)	De mon amie (Duh mon nah- mee)	Gigli (Jeel'-yee)
Berlioz (Baer-lee-oh')	de Muro (Deh Moo'rah)	Gilbert (Zhee'-lee-bayr)
Bizet (Bee-zay')	de Pachmann (der Pahk'-man)	Gillet (Zhil-lay')
Blumenthal (Bloom'-en-tahl)	de Sarasate (Sar-ah-sah'-tay)	Gilly (Zhee'-lih)
Boccherini (Bak-kay-ree'-nee)	de Seguroia (Say-goo-roh'-lah)	Giordano (Gee-or-dah'-no)
Boheme (Boh-ehm')	de Tura (De-Too' rah)	Gluck (Glook)
Boito (Boh'-ee-toh)	Dinorah (dee-no'rah)	Godard (God-ahr')
Boninsegna (Bon-neen-sayn'-yah)	Dita Alle giovine (Dee-lay al'-lah gee-oh-vee' nay)	Goetzen (Gert'-sen)
Bori (Boh'-ree)	Don Carlos (Don Kahr'-lohss)	Gottederammerung (Goet'-ter-daem'-mer-oongk')
Bosini (Boh-see'-nee)	Don Giovanni (Joh-vahn'-nee)	Gottschalk (Got'-shalk)
Bourdon (Boor'-dorn)	Donizetti (Don-ee-tset'-tee)	Gounod (Goo-no)
Brabanconne (Brach-ban-sonn)	Don Juan (Don Huahn)	Grieg (Greeg)
Brahms (Brahmz)	Don Pasquale (Pahs-quah'-leh)	Hansel and Gretel (Haen'-zel oondt Gray'-tel)
Braslaw (Brass'-low) (ow as in how)	Drda (Derd'-lah)	Haydn (High'-dn)
Calve (Kahl-vay')	Drigo (Dree'-go)	Heifetz, Jascha (High'-fetz, Yah-sha)
Caprice Espanol (Kah-prees Ess-pahn'-yol)	Dubois (Du-booah')	Herodiade (Ay-rohd-yadd')
Caprile (Kah-pree'-lee)	Duchene (Du-shayn')	Hubay (U-bay)
Caruso (Kah-roo'-zoh)	Dvorak (Dvor'-zhak)	Huguenots, Les (Lay Oog'-no)
Cavalleria Rusticana (Kah- vahl-lay-ree'-ah Roos-tih-kah'- nah)	Eames (Aymz)	Huguet (Yew-gay')
Cesar, Berthe (Bairt-Say-zahr)	Egner (Ayg'-ner)	Humperdinck (Hoom'-per-dink)
Chaliapin (Shal-ya'-pin)	Elisir d'Amore (Ay-lee-zeer'-dam-oh'-reh)	Il Balen (Eel Bah-len')
Chaminade (Shah-mee-nahd')	Entr'acte (Ahn-tract)	Il Guarany (Eel Gaer-ah-nay)
Chopin (Show-pahn)	Epaminondas (Eh-pah-mee-non'-dahs)	Inflammatius (In-flah-mah-toos)
Cigada (Chee-gah'-dah)	Ernani (Atr-nah'-nee)	
Clavelitos (Klah-veh-lee'-tos)	Falkenstein (Fahl'-ken'-stine)	
	Faure (Fohr)	



Iris (*Ee-ris*)  
 Ischierdo (*Isk-yair'-doh*)  
 Jacoby (*Yah-koh'-bee*)  
 Janni (*Yahn'-nee*)  
 Je viens célébrer la victoire  
 (*Jer vyahn say-lay-bray' lah vic-twar*)  
 Joanna (*Yoh-ahn-nah*)  
 Jocelyn (*Joss'-lin*)  
 Jolie Fille de Perth  
 (*Zho-lee' Feey-der Pairth*)  
 Jongleur (*Zhong-gleur*)  
 Jose (*Hoh-zay'*)  
 Journet (*Zhoor-nay'*)  
 Kjerulf (*Kyer'-oolf*)  
 Knupfer (*Knip'-fer*)  
 Krusler (*Krice'-ler*)  
 Kubelik (*Koo'-beh-lik*)  
 Kurz, Selma (*Koortz, Zel'-mah*)  
 La Cinquantaine  
 (*Lah Sang-kohn-tain'*)  
 Lakme (*Lak-may'*)  
 Lalo (*Lah-low'*)  
 L'Arlesienne (*Lahr-lay'-see-enn*)  
 Lecocq (*Leh-cock'*)  
 Lemmone (*Lem-moh'-neh*)  
 Leoncavallo  
 (*Lay-ohn-kah-vahl'-loh*)  
 Liszt (*Liszt*)  
 Lohengrin (*Loh'-en-grin*)  
 Lombardi (*Lohm-bar-dih*)  
 Lucia (*Loo-chee'-ah*)  
 Lucrezia Borgia  
 (*Loo-krez-yah Bor'-jah*)  
 Manon (*Mah-non*)  
 Manon Lescaut  
 (*Man-on' Les-koh'*)  
 Manzanillo (*Mahn-sahn-ell'-yoh*)  
 Martinelli (*Mar-tin-el'-lih*)  
 Masaniello (*Mah-san-nyel'-loh*)  
 Mascagni (*Mas-kahn'-yee*)  
 Mascotte (*Mas-jot' or Mas'-kot*)  
 Massenet (*Mahss'-n-neh*)  
 Mattei (*May-tay'-ee*)  
 Mefistofele  
 (*May-fee-stoh'-feh-leh*)  
 Meistersinger (*My'-ster-zinger*)  
 Mendelssohn (*Men-d'l-sohn*)  
 Meyerbeer (*My-er-bear'*)  
 Michailowa (*Misch-ih'-lov-ah*)  
 Mignon (*Meen-yon'*)  
 Mikado (*Mih-kah-doh*)  
 Mileri (*Mee-ler'-ee*)  
 Mirella (*Mih-rel'-lah*)  
 Moment Musicale  
 (*Moh-mohn-meu-zee-cal'*)  
 Mosciska (*Moss-chis'-kal'*)  
 Moszkowski (*Mos-koff'-skee*)  
 Mozart (*Moh'-tstart*)  
 Niebelung (*Nee'-bel-oong*)  
 Norma (*Nor'-mah*)  
 Nozze di Figaro  
 (*Not-zeh-dee Fee'-gar-oh*)  
 Ober (*Oh'-baer*)  
 Oberon (*Oh-ber-on*)  
 Offenbach (*Of'-fen-bach*)  
 O mio babbino caro  
 (*Oh-mee'-oh Bah-bee no kah-rah*)  
 Orfeo ed Euridice (*Or-feh'-oh ayd Ay-oo-ree-dee'-cheh*)

Orientale (*Oh-ryohn-tahl'*)  
 Otello (*Oh-tel'-loh*)  
 Pacini (*Pah-chee'-nee*)  
 Paderewski (*Pad-er-ef'-skee*)  
 Paganini (*Pahg-ah-nee'-nee*)  
 Pagliacci (*Pahl-yat'-chee*)  
 Palet (*Pal'-lay*)  
 Paoli (*Pah'-oh-lee*)  
 Pareto (*Pah-ray'-toh*)  
 Pasquale (*Pas-quah'-lay*)  
 Pêcheurs de perles, Les  
 (*Lay-pay-shur'-der-Pairl*)  
 Peer Gynt (*Pair Gint*)  
 Perini (*Pay-ree'-nee*)  
 Pescatori di Perle  
 (*Pes-kah-toh'-ree dee Pear'-leh*)  
 Pessard (*Pes-sar'*)  
 Philemon et Baucis  
 (*Fee-lay-mohn' ay Bow-sees'*)  
 Piantadosi (*Pee-ahn-tah-doh-see*)  
 Piccoletti (*Pick-koh-lot'-tee*)  
 Pie Jesu (*Pee'-ay Yay'-zooth*)  
 Pierne (*Pyair-nay'*)  
 Pietro (*Peay'-troh*)  
 Pini-Corsi (*Pee'-nee-Kor'-sith*)  
 Pinsuti (*Pin-soo'-tee*)  
 Pique Dame (*Peek Dahm*)  
 Pirouette (*Pee-roo-ett'*)  
 Placon (*Plan-sohn'*) (nasal)  
 Ponchielli (*Pohn-kee-eil'-ee*)  
 Pourquoi me reveiller  
 (*Poor-kwah muh ray-pay-yea*)  
 Preguntale a las Estrellas  
 (*Pray-goon'-tah-le ah lahs Es-trel-yahs*)  
 Preve (*Pray'-veh*)  
 Prophete (*Pro-feh't' or Proph-et*)  
 Puccini (*Poo-chee'-nee*)  
 Puritani (*Poo-ree-tah'-nee*)  
 Rachmaninoff  
 (*Rackh-mah'-nee-noff*)  
 Rammamenta i lieti di quando  
 (*Rah-men-tah ee lee-ay-tee de cuahn-doh*)  
 Regina di Saba  
 (*Ray-jee'-nah dee Sah'-bah*)  
 Reimers (*Ryme'-rs*)  
 Rigoletto (*Rig-oh-let'-*)  
 Rimsky-Korsakov  
 (*Rim-ski Kor-sa-kof*)  
 Rinaldi (*Ree-nahl'-dee*)  
 Rinaldo (*Ree-nahl'-doh*)  
 Robert le Diable  
 (*Roh-ber-l' Dee-ah'-bl*)  
 Rondino (*Ron-dee'-no*)  
 Rossing (*Rose'-ing*)  
 Rossini (*Ros-see'-nee*)  
 Rothier (*Rote'-yeh*)  
 Rubinstein (*Roo'-bin-stine*)  
 Ruffo (*Ruf'-foh*)  
 Ruggero (*Roodge'-ayr-oh*)  
 Saint-Saens (*Sanh'-Sahn*)  
 Sala (*Sah'-lah*)  
 Salutaris (*Sah-loo-tah'-ris*)  
 Salutati (*Sal-vah'-tee*)  
 Sammarco (*Sahm-mar'-koh*)  
 Samson et Dalila  
 (*Sam-sohn ay Dah-lee-lah*)  
 Sangiorgi (*Sahn-jor'-jee*)  
 Santa Lucia (*Sahn'-tah Loo-chee'-ah*)

Sarasate (*Sar-ah-sah'-tay*)  
 Sassoli (*Sass'-oh-lih*)  
 Scattola (*Skah'-toh-lah*)  
 Scharwenka (*Shar-ven'-kah*)  
 Scherzo (*Skairt'-tsoh*)  
 Schipa (*Skee'-pah*)  
 Schubert (*Shoo'-baert*)  
 Schumann (*Shoo'-mahm*)  
 Schumann-Heink  
 (*Shoo'-mahn Hink'*)  
 Seguro-la-See "de Seg"  
 Sembrich (*Zem'-dikh*)  
 Semiramide  
 (*Seh-mih-rah-mee'-day*)  
 Serenade Espanole (*Seh-reh-nahd' Ess-pahn-yohl'*)  
 Sgambati (*Sgahm-bah'tee*)  
 Sillich (*Zil'-likh*)  
 Slezak (*Slay'-zak*)  
 Smirnoff (*Smeer-nof'*)  
 Sonnambula (*Son-nahm-boo-lah*)  
 Stabat Mater  
 (*Stah'-baht Mah'-ter*)  
 Strelezki (*Stray-let'-skee*)  
 Suppe (*Soup-pay*)  
 Tamagno (*Tahm-mahn'-yoh*)  
 Tambourin (*Tahm-boo-rah'*)  
 Tannhauser (*Tahn'-hoy-zer*)  
 Tetrizzini (*Tet-trah-tzee'-nee*)  
 Thais (*Tah-ees'*)  
 Thomas (*Tow-mah'*)  
 Thome (*Toh-may'*)  
 Tosca (*Toss'-kah*)  
 Toscanini (*Tos-kan-nee'-nee*)  
 Tosti (*Tos'-tih*)  
 Traumerei (*Troy-meh-rye'*)  
 Traviata (*Trah-veeah'-tah*)  
 Trentini (*Tren-tee'-nee*)  
 Trovatore (*Troh-vah-tohr'-ch*)  
 Tchaikovsky (*Chi-koff'-skee*)  
 Ugonotti (*Oo-goh-not'-tee*)  
 Valls (*Vallz*)  
 Verdi (*Vair-dee*)  
 Vespri Sciliani  
 (*Ves'-pree See-chee-lee-ah'-nee*)  
 Vessella (*Ves-sel-lah*)  
 Viafiora (*Vee-ah-for-ah*)  
 Vivandiere (*Vee-vahn-de*)  
 Vous dansez Marquise  
 (*Voo dahn-say, Mar-keys*)  
 Wagner (*Vahg'-ner*)  
 Waldeufel (*Vahld'-toy-fell*)  
 Walkure (*Vahl-kuer'-reh*)  
 Weber (*Vay'-ber*)  
 Werther (*Vear'-ter*)  
 Wiegengied (*Vee'-gen-leeat*)  
 Wieniawski (*Veen-vay'-skee*)  
 Wienerisch (*Vee'-neh-rish*)  
 Widmung (*Vid'-moong*)  
 Wilhelmj (*Veel-hel'-mih*)  
 Xerxes (*Zehr'-seh*)  
 Yradier (*Ee-rah-deay'*)  
 Zaccaria (*Zak-kah-ree'-ah*)  
 Zanelli, Renato  
 (*Tah-nel'-lee Ray-nah'-toh'*)  
 Zani (*Tsak'-nee*)  
 Zaza (*Zah-zah'*)  
 Zerola (*Zer'-oh-lah*)  
 Ziehrer (*Zee'-reh*)  
 Zimbalist (*Zim'-bal-ist*)

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